

Refugees and Migrants in Art
Integration processes of refugees and migrants through art practices

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Abstract

The present dissertation is a study on the influence of art practices on migrants and refugees integration. Migration is the mutual process which influences both the newcomers and the population of the origin. Thus integration is a complex process where conflicts may arise. Art is known as the universal medium of communication which can help to accelerate the intercultural dialogue. Main research question which was responded through the work is: how art practices can help in the process of migrants and refugees integration? For that reason the research explores the existing art practices around the subject of migration and their influence. It also indicates the current situation in general and specifically in Portugal. An important issues which arises along the research deal with identity and belonging issues. In my artistic experiments I tried to address those issues also juxtaposing it with my personal experience of being migrant in Portugal. By introducing the subject of refugee and migration to the public space of Porto I tried to accelerate the discussion which may seem distant. One of my project includes building the wall at the same time awaking imagination what it would be to live in the city with the wall across and what it would be like to not be able to freely talk with people on the other sides.

Key words: art practices, integration, intercultural dialogue, migration, refugees, wall.

Resumo

A presente dissertação resulta de um estudo sobre a influência das práticas artísticas na integração de migrantes e refugiados. A migração é o processo recíproco que influencia os recém-chegados e a população local. Neste sentido, a integração pode ser um processo complexo que origina conflitos.

A arte, conhecida como o meio universal de comunicação, pode ajudar a acelerar o diálogo intercultural. A principal questão desta pesquisa à qual se tenta responder através do trabalho é: como podem as práticas artísticas ajudar no processo de integração de migrantes e refugiados? Por essa razão, exploraram-se as práticas de arte existentes em torno do assunto da migração e a sua influência. Também se analisou o contexto atual geral, incidindo, por fim, especificamente em Portugal. Outra das questões basilares desta investigação surge no

decorrer da pesquisa e debruça-se sobre a identidade e a pertença. Nas minhas experiências artísticas, tentei igualmente abordar essas questões, justapondo-as com a minha experiência pessoal, enquanto migrante em Portugal. Ao introduzir a temática do refugiado e da migração no espaço público do Porto, tentei incentivar uma discussão que pode parecer distante. Um dos meus projetos inclui a construção de uma parede, ao mesmo tempo que provoca a imaginação sobre como seria viver numa cidade com uma parede e o que seria não poder conversar livremente com as pessoas que se encontrassem do outro lado.

Palavras-chave: diálogo intercultural, integração, migração, parede, práticas artísticas, refugiados.

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1. Introduction

“I always found the name false which they gave us: Emigrants.
That means those who leave their country. But we
Did not leave, of our own free will
Choosing another land. Nor did we enter
Into a land, to stay there, if possible for ever.
Merely, we fled. We are driven out, banned.
Not a home, but an exile, shall the land be that took us in.
Restlessly we wait thus, as near as we can to the frontier
Awaiting the day of return, every smallest alteration
Observing beyond the boundary, zealously asking
Every arrival, forgetting nothing and giving up nothing
And also not forgiving anything which happened, forgiving nothing
Ah, the silence of the Sound does not deceive us! We hear the shrieks
From their camp even here. Yes, we ourselves
Are almost like rumours of crimes, which escaped
Over the frontier. Every one of us
Who with torn shoes walks through the crowd
Bears witness to the shame which now defiles our land.
But none of us
Will stay here. The final word
Is yet unspoken.”
Concerning the Label Emigrant, Bertolt Brecht

The influx of refugees to Europe, as well as the illegal immigration from Mexico to US, currently generates a great deal of heated debate in the public sphere. Therefore the analysis of the recent situation is necessary to understand the scale of the phenomenon of migration. It also influences the art world which responds quickly to the appearing problems. Art and design interventions demonstrate the solidarity but also encouraged to discuss and search for solutions. Some design project are directly created to support technically the crisis. The art also has an important role in the integration of migrants and refugees in reality they are introduced to, but it also can be a good medium of communication between the origin citizens and those who just arrived.

1.1. The objectives and area of the research

This research consists of two major parts: project work and written component which as well includes the results of the project part. The area for those experiments was the city of Porto. In Porto the subject of refugees reception seems more distant than in the other parts of Europe like Germany or France. For instance, Germany received one third (202 645 applicants) of European asylum seekers applications in 2014, while Portugal was almost

on the last place (440) among EU member states (Eurostat, 2015)¹. Thus, the project was focused on the installations in the public space of Porto city rising the questions about migration. It was an attempt to create discussion in the public sphere and awake the imagination how it is to be a refugee. The main aim of this work was to investigate the influence of art on the integration processes of migrants and refugees in the place of their arrival. Nevertheless, in this case integration should be mutual and local people who live in the place where migrants and refugees arrive ought to be provided with the possibility of knowing their culture which will help in understanding and acceptance. Therefore, three research questions were asked: **how art can help in the processes of migrants and refugees integration? how art can solve the problems and conflicts between migrants/refugees and local society?** Finally, there will be made an attempt to answer **how to accelerate intercultural dialogue and promote cultural diversity through art practices?** The structure of the work allows to familiarize preliminary with the history and current situation regarding the migration. Thereafter, the types of art practices are introduced and followed by the results of the author's project work.

1.2. Methodology

The idiosyncrasy of the topic demands the use of various research methods. To start with, the theoretical research was made with collection of data and available statistics. The analysis of the texts was conducted in order to comprehend the phenomenon of migration and art practices which have been already implemented. Those observed artistic practices were divided into categories depending on the function and impact they are expected to have as well as the form they take. Secondly, to understand the structure of the institutions which create legal framework, support and deal with the subject of migration, there was created a database organizing them by type like the governmental or NGO (Non-governmental organization)². It was necessary due to the fact that those organizations shape not only the legislation but as followed the type of the interventions which are being taken. Next step was a planned visit to the refugee camp in Germany – Patrick Henry Village near Heidelberg. It served as a source of information about current situation with refugees in Europe and it was an inspiration for one of the projects titled “Refugee camp experience” It was also planned to conduct there the art workshop for kids to help them express their dreams, wishes and

¹ The complete statistics of asylum applicants in the EU Member States presents a table 1 in the annexe.

² A table 2 in the annexe presents chosen organizations and their characteristics.

culture. Finally, bringing the subject to Porto public space, it was performed series of the interventions. In the context of this issue Porto is very specific city, where migration and especially the refugee subject is not really visible. Due to that fact, it was conducted series of the interventions and performances which aimed to encourage people who are somehow distant from this subject to the discussion. The interventions gave passers-by the possibility to put themselves in a position of migrants or in some points awaken their ownership of a territory and identity. An intervention like this had been initially created for the gallery space and it is titled “The wall between us”. This project intends to give a refugee experience in the gallery space, by building the wall which divides the room for two parts. It is hardly possible to cross to the other side, leaving the temptation but requiring the sacrifice. The proposed wall was made out of the carton boxes painted in the *LEGO* pattern to remind about all the children suffering political conflicts. The wall was already constructed as a temporary structure inside the area of the University and also in the public spaces of Porto. Third project called “Label Migrant” is a personal project which refers to author’s experience of being a migrant and tells the story of Porto’s migrants.

1.3. Theoretical frames and terminology

The starting point for the present text is the phenomenon of migration. This is wide issue which is impossible to close in frames of the one chosen discipline. Its interdisciplinary nature obliges us to look at such aspects as geography, history, anthropology, politics, economy and many others. The sensitivity of a matter also situates the artist in the alert position, where no action can be taken accidentally. For this reason an attempt of clarifying some definitions was taken.

The first issue of high importance, which often appears in thematic a literature is a differentiation between two terms – migrant and refugee. It happens that they are being used as synonyms which leads to a superfluous misunderstandings.



Figure 1 - *Refugee or Migrant? word choice matters*, Source: <http://www.unhcr.org> [Access: 31.Jan.2017]

Nevertheless, before quoting the rigid definitions, which emerged with the current escalation of the problem, we will grapple with the problem of movement, migrancy and identity, which as such are a fulcrum, from the cultural and artistic point. The anthropologist and sociologist Iain Chambers describes:

“For to travel implies movement between fixed positions, a site of departure, a point of arrival, the knowledge of an itinerary. It also intimates an eventual return, a potential homecoming. Migrancy on the contrary, involves a moment in which neither the points of departure nor those of arrival are immutable or certain. It calls for a dwelling in language, in histories, in identities that are constantly subject to mutation.” (Chambers, 1994: 5)

He indicates that the migrancy as well as the travel demands movement but in contrary to travel it is more the outward journey without the promise of coming back or even without certain destination. It is also pointed out that for those who migrate the national idioms, and identity become something to hold on. At this point appears a need of rethinking the problem of identity. Is it really fixed and inviolable? Since years, facing the globalization and using the mass media to promote culture, we are permanently exposed to the external factors that tangle with our homeland traditions and culture:

“In this movement our sense of identity can never be resolved. I might self-consciously try to halt the journey and seek shelter in the conforming categories of being, let us say, white, British and male, and thereby cut off further conversation. But the moment in which we all are caught, the languages and histories into which we are thrown, and in which we appear, lies beyond such individual volition.” (*ibidem*: 25)

Nevertheless, it is more convenient for many people to identify with, and sign below basic categories of race, nation, community etc., or even taking a defensive stance trying to protect what they think is a true legacy heading towards nationalism or other ideology. On the other

hand, more consciously, considering the question of identity which is constantly being formed and reformed and finding a stranger in ourselves, it makes us look from a different perspective at the situation of migrancy, refugees and locals who receive them: “The migrant’s sense of being rootless, of living between worlds, between a lost past and a non-integrated present, is perhaps the most fitting metaphor of this (post)modern condition.” (*ibidem*: 27) Referring to this words, it can be argued if migrancy is usually connected with “being rootless” and if the past can be just lost. There are as many stories and experiences as people who migrate. It happened that the past and the roots are one of the major factors of migration among many others such as economic, political etc. At this point migration does not have to be a negative experience and many people take it due to their own reasons, such as trying to find the best place to live, travelling through the world, discovering new cultures etc. The new and different reality from the one of origin, challenges, new people met on the way and many other agents compose then the identity which is being in constant change and widens in some way the perspective of seeing. The homeland will stay an important place in heart for many of those but as their life moves on other places can be those to refer to as home and identify with.

Coming back to the definitions, *sensu largo* migrant can be “any person who lives temporarily or permanently in a country where he or she was not born, and has acquired some significant social ties to this country.” (UNESCO³) Nevertheless, this definition is not always complete depending on the local policy – in some places a person can be called migrant, even though is born in the country. Other definitions emphasize the importance of the free will: “The term ‘migrant’ [...] should be understood as covering all cases where the decision to migrate is taken freely by the individual concerned, for reasons of ‘personal convenience’ and without intervention of an external compelling factor.” (*ibidem*)

Bearing in mind the descriptions relating to migrants on the contrary, the term refugee refers to: “A person having a well-founded fear of being persecuted for reasons of religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable, or owing to such fear, is unwilling to avail himself of the protection of that country.” (1951 Geneva Convention⁴) Other important term to define is ‘asylum seeker’. Due to Eurostat: “Asylum is a form of international protection given by

³ Source: <http://www.unesco.org> [Access: 31.Jan.2017]

⁴ The Convention Relating to the Status of Refugees: “The 1951 Convention consolidates previous international instruments relating to refugees and provides the most comprehensive codification of the rights of refugees at the international level.”, Source: <http://www.unhcr.org> [Access: 07.Nov.2016]
Access to the whole document: <http://www.unhcr.org> [Access: 27.Jan.2017]

a state on its territory. It is granted to a person who is unable to seek protection in his/her country of citizenship and/or residence, in particular for fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group, or political opinion.” (Eurostat, 2016) As we can see the meaning of the word ‘migrant’ is widely discussed and it is difficult to unify it to one simple definition.

The next issue to be discussed is how the term integration can be understood in the context of migration. It is the process which starts nowadays on the legislative level. Depending on the country there are different kind of the ministry resorts responsible for regulating migration. Then the certain actions are being taken by the authorities on the local levels who also can coordinate the process on more domestic scale. One of the definitions of integration created by the Polish institution (Instytut Spraw Publicznych) which works with refugees and participates in Integration Program says:

“If we consider integration as a process which aims to help refugees gain independence in the social, economic [...] professional and language sphere then the Integration Program is to help those people who enter into the new culture and new reality.” (Frelak, Klaus, Wiśniewski, 2007: 64)⁵

The other Polish institution which also works with refugees (Powiatowe Centrum Pomocy Rodzinie) claims that for them integration means:

“An cultural exchange, which allows existence of different cultures, which in some sense are co-working, co-living, co-existing and do not exclude each other. Each person, each nationality and each culture gives something to other, expects something and receives something back. Meanwhile, one does not exclude the other [...]; it is not the marginalization or just some type of adaptation but the bipolar process – dynamic and changing over time.” (*ibidem*: 65)⁶

Analysing various definitions of the term integration (in a refugee context), it is clear that depending on the situation and source they give the biggest importance to learning a new language, understanding culture, as being able to adapt to the working market and everyday life a new country.

⁵ Author's free translation

⁶ Author's free translation

2. Current situation – migrants and refugees world wide

“In recent decades, international migration has become a major phenomenon. While the number of persons living outside their country of birth worldwide was estimated at ‘more than 105 million’ in 1985 (United Nations, 1998: 1) this number had nearly doubled to approximately 200 million 20 years later (GCIM 2005).” (Penninx, Berger, Kraal, 2006: 7)

Since ages people migrate due to many reasons. Those reasons have changed with the evolution and influenced on the creation of the new shape of the worldwide movement. Very often migration was and still is caused by the political, economic, religion etc. issues which force people to move and find a new better or just safe place to live. Migration such as love or nature is not a new subject in art although before it was just documented in the paintings (Figure 2) and artworks. However, nowadays the role it took has got impact on integration, open and develop intercultural dialogue and contribute to understanding of the situation and solution finding through creative processes and also its universal language. The increasing globalization together with development across borders of the financial world, production, trade, labour etc. created demand for new escalate migration. Changes in global economy and development of the new technologies made easier traveling and change mobility of people across the world. There are also changes in the types of movement that can be noticed, such as business travel student exchange and tourism, but also highly skilled migrants who work in global concerns for instance.



Figure 2 - *The migration gained in momentum*, 1940-41, Lawrence J., Source: <http://www.moma.org> [Access: 05.Mar.2016]

This chapter of the work will describe the main migration directions nowadays as well as the problems and aspects concerning the subject. It will help with an understanding which issues the artists deal with and what they may aim for. The complexity of the subject demands previous attempt of clarifying some issues and contexts.

Migration to European countries is not even. Some countries experience immigration before the World War II, for instance France and Belgium, Switzerland and then after. Other like the United Kingdom, Germany, Austria, the Netherlands become a destination after 1945.

“The pattern of origin of migrants in Europe up to the 1980s could conveniently be grouped under three headings: a) migration with a colonial background that connected certain European countries to their former colonies; b) labour migration that connected a number of ‘recruiting countries’ to a limited number of ‘sending countries’, and c) refugee migration that was strongly dominated by refugee migration from Eastern Europe to the West.” (*ibidem*: 8)

The end of the World War II and the following refugee crisis was the starting point for formation of the international instruments regarding displaced people. The first organization was established by the United Nations in 1947 and was called the International Refugee Organization (IRO). In 1950 the United Nations High Commissioner for Refugees (UNHCR) was founded as a subsidiary organ. Primarily the UNHCR was created as a three years program, from January 1 1951 to December 31 1953. Nevertheless, after this period its mandate was being prolonged for the five years terms of office. The head office is located in Geneva and the Higher Commissioner is nominated by the Secretary-General and voted by the General Assembly. An attempt to create common system and frames for asylum was the United Nations 1951 Geneva Convention relating to the Status of Refugees, ratified on 28th July 1951 by 145 state parties. This achievement was an important step forward in the field of the refugee protection. It is important to notice the circumstances under which this Convention was created. It was a straight after World War II and there was a majority of European refugees. Nevertheless there was a need for a universal international regulation. It led to the adaptation of the Convention to be applicable for the other situations worldwide. It was called the New York Protocol and was ready on 31st January 1967. Protocol Relating to the Status of Refugees has removed time and geographical limitation which were initially applied in the 1951 Convention. The Convention and Protocol are until today an internationally recognized document regarding the refugee protection. (Eurostat, 2016) Nevertheless, the new one emerged together with the European Union’s efforts to create

the common asylum regime:

“The four main legal instruments on asylum — all recently recast — are: the Qualification Directive 2011/95/EU on standards for the qualification of non-EU nationals and stateless persons as beneficiaries of international protection, for a uniform status for refugees or for persons eligible for subsidiary protection; the Procedures Directive 2013/32/EU on common procedures for granting and withdrawing international protection; the Conditions Directive 2013/33/EU laying down standards for the reception of applicants for international protection; the Dublin Regulation (EU) 604/2013 establishing the criteria and mechanisms for determining the Member State responsible for examining an application for international protection lodged in one of the Member States by a third-country national (national of a non-member country) or stateless person.” (*ibidem*)

In 2004 there was implemented an immense program, which was a step forward for a common European asylum system (CEAS) and also the challenge to unify the procedures and the status of the asylum seeker. The final plan was introduced by the European Commission in 2008 and consist of three mainstays:

“[...] bringing more harmonisation to standards of protection by further aligning the EU Member States’ asylum legislation; effective and well-supported practical cooperation; increased solidarity and sense of responsibility among EU Member States, and between the EU and non-member countries.” (*ibidem*)

The next step was an establishment of an European Asylum Support Office (EASO) in 2009, which serves to help EU Member States with the asylum practices. EASO also collaborates with European Commission and the United Nations High Commissioner for Refugees. Further development of the refugee policies brought to attention the most vulnerable group – unaccompanied minors. The European Commission in cooperation with the European Migration Network presented the plan for the reception and integration of unaccompanied minors. Due to the refugee crisis within 2015-2016 it was necessary complement the existing instruments. The European Commission announced the emergency assistance which encompasses around 700 million euros for three years period of aid (including for instance food, healthcare and shelter). (*ibidem*)

To understand the scale of migration worldwide as well as the problem of forcibly displaced people the data analysis was conducted. A table 3 in the annexe presents the total international migration stock by countries, which indicates the number of people born in the country other than in which they live (including refugees). The red colour indicate countries with over a million migrants in 2015. Due to this statistics⁷ there were over

⁷ Source: <http://data.worldbank.org> [Access: 31.Jan.2017]

243 million migrants in the World in 2015. Just in the European Union there was 54 million migrants from which the higher rate was in Germany (over 12 million), United Kingdom (over 8 million), France (over 7 million). The other EU countries in which lived more than million migrants are: Spain, Italy, Switzerland, Netherlands, Sweden, Austria and Belgium. In the world the largest group of migrants – over 46 million – lived in United States. Second was Germany, then Russian Federation (over 11 million) and Saudi Arabia (over 10 million). In comparison with the top destination for migrants (including refugees) there are data from 2013 and 2014 presenting the main destination countries in that year for asylum seekers (Figure 3).

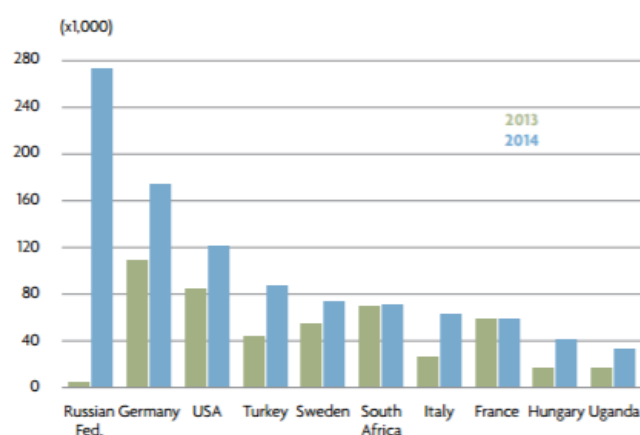


Figure 3 - *Main destination countries for new asylum seekers 2013-2014*, UNHCR, Source: <http://www.unhcr.org> [Access: 31.Jan.2017]

Those numbers indicate how big the challenges regarding migration are nowadays. It also confirms what was previously said: in the world of such a movement the identity is under the continuous reformation.

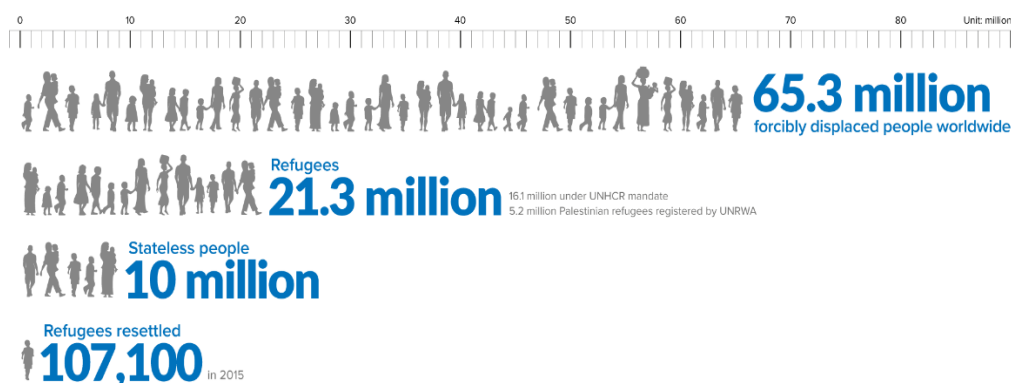


Figure 4 - *Statistics – forcibly displaced people*, UNHCR, Source: <http://www.unhcr.org>, [Access: 30.Jan.2017]

Due to the UNHCR statistics over one third of migrant in the world are forcibly displaced people (65.3 million) from which 21.3 million are refugees (Figure 4). “There are also 10 million stateless people who have been denied a nationality and access to basic rights such as education, healthcare, employment and freedom of movement.” (UNHCR⁸) In 2015 107 100 refugees were resettled.

The EU (15 Member States) reached a peak of 672 000 asylum application in 1992 coming from former Yugoslavia. In 2006 this number fell below 200 000 for all EU-27 (Figure 5). This number doubled again and rose to 431 000 in 2013. Next years brought truly drastic influx of applications from citizens of non-member countries and in 2015 reached almost 1.3 million within EU-28. There was 66 000 The first time asylum applicants in 2015, within EU. This data shows more accurately, excluding repetitions, the newly arrived people who applied for protection in one of the EU states. (Eurostat, 2016)

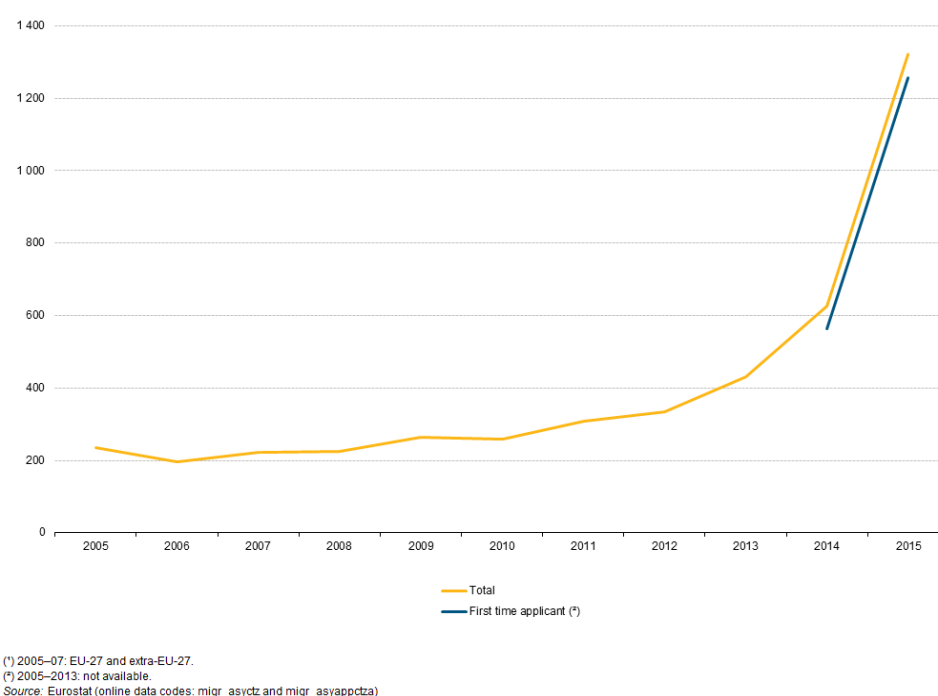


Figure 5 - Asylum applications (non-EU) in the EU-28 Member States, 2005-15 (in thousands), Source: Eurostat, 2016 [Access: 23.Jan.2017]

There are a lot of discussions in the European’s public opinion about the demographic characteristics of refugees. Especially those are against the influx of refugees who favour the view that most of the refugees are young men. Statistically since 2003 until 2014 (Figure 6) there is almost a balance between the number of men and women with the refugee

⁸ Source: <http://www.unhcr.org> [Access: 31.Jan.2017]

status in the world, and in addition to this the ratio of minors is high and varied between 41% to 51%.

Year	Women	<18 years	18-59	>60 years
2003	48%	49%	46%	5%
2004	48%	50%	45%	5%
2005	48%	46%	49%	5%
2006	47%	47%	49%	4%
2007	47%	46%	49%	5%
2008	48%	44%	51%	5%
2009	47%	41%	54%	5%
2010	47%	44%	51%	5%
2011	48%	46%	49%	5%
2012	48%	46%	49%	5%
2013	49%	50%	46%	4%
2014	49%	51%	46%	3%

The percentages are based on available data and exclude countries where no demographic information is available. This is in particular the case for industrialized countries.

Figure 6 - *Demographic characteristics of refugees 2003-2014 (% of total population)*, Source: <http://www.unhcr.org> [Access: 31.Jan.2017]

In European Union the highest ratio of minors among the asylum applicants is in Poland and reaches almost 50% and around 45% in Sweden. The contrary situation occurs in Italy when minors are less than 10% and over 80% are people between 18-34.

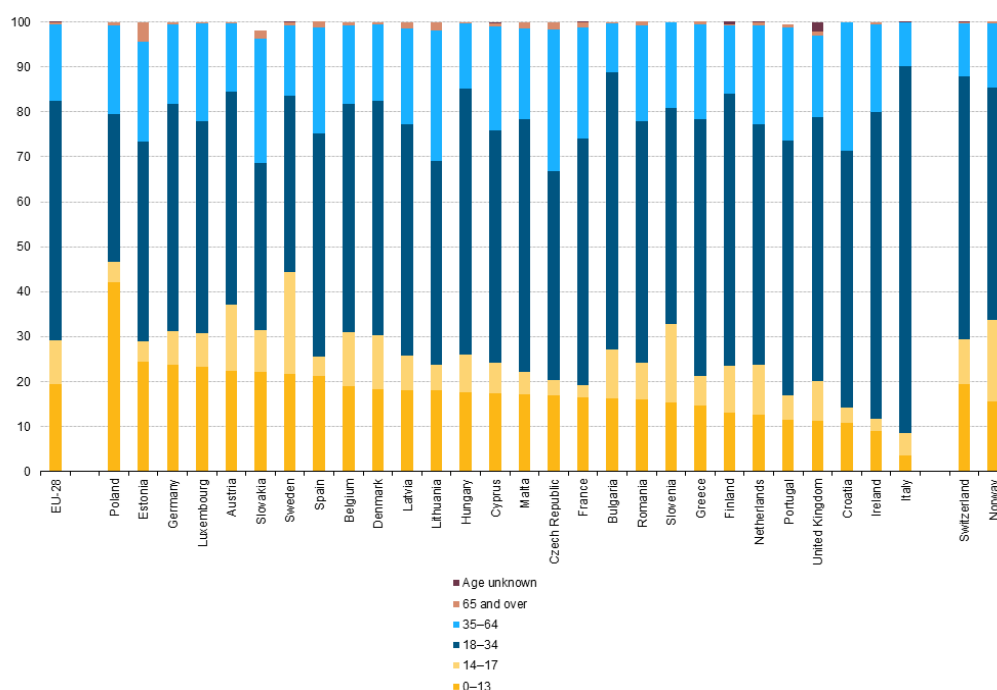


Figure 7 - *Distribution by age of (non-EU) first time asylum applicants in the EU and EFTA Member States, March 2016, (in %)*, Source: Eurostat 2016 [Access: 30.Jan.2017]

In 2015 underaged constituted about half of the refugees. Due to UNHCR there were in 2015 98 400 unaccompanied or separated children from 78 countries applying for asylum.

To sum up, data presented above show the scale of the phenomenon of migration and also that it is in constant change, depending on the political, financial situation but also on development of technology and facilitated mobility - both on the legislative and technological levels. Such a dimension of movement must entail corollaries to the indigenous population and it should be monitored by receiving countries. Pertinent example can be the situation in some European countries who receives big number refugees in last years, Sweden or France for instance. In those countries local community often feel threatened by refugees, they also complain about the areas of the cities which become homogenous with those who fled their countries. It is why one of the important challenges nowadays is integration.

2.1. Migrants in Portugal

The phenomenon of immigration in Portugal is recent and have mainly appeared as the result of the subsequent decolonization since the end of the dictatorship in 1974. The 1974 Constitution of Portugal guaranteed equal rights (except of some political) and protection for migrants. Migration also intensified in 1986 after the accession to the European Union. With a decolonization of Angola, Mozambique and Guinea-Bissau half million of migrants arrived to Portugal. It must be, however, emphasized that most of them were people with a Portuguese origin, and came from Portuguese-speaking African Countries (PALOP). (International Organization for Migration, 2009: 154⁹) In the end of XX and early XXI century, groups of migrants come from Easter Europe, mainly from Ukraine, Moldova, Romania and Russia. Most of them were smuggled and undocumented. Nowadays, the scale of immigration in Portugal is small in comparison to neighbouring countries and foreigners are 4% of the population. Until almost the end of the XX century most of the migrants inhabited the Lisbon Area, but currently they are more spread. An important step towards regulating migration in Portugal was the bilateral agreement signed in 2003 by Portugal and Brazil. Political concern about the integration issues started in 1991 and was focused on the social inclusion of the PALOP migrants and then with growing influx of Eastern Europeans, Chinese and Indian population it also focuses on language barriers. The need of a legal body focus addressing the migration and minorities issues was growing and with the pressure from NGOs Portuguese

⁹ *Compendium of Migrant Integration Policies and Practices*, Source: <https://www.iom.int> [Access: 31.Jan.2017]

government created two bodies. In 1996 came to life the High Commissioner for Immigration and Ethnic Minorities (ACIME), followed by the Consultative Council for Immigration Affairs (COCAI) in 1998, focusing on integration issues. Boom of migration from 90s caused the increase of Lisbon population three times in 10 year period, between 1991 and 2001. Such an unplanned growth lead to cultural segregation and creation of cultural ghettos across the city.

Portugal signed 1951 Geneva Convention and accepts asylum seekers. As shows the diagram below (Figure 8) the highest rate of asylum request since 1991 was in 1993 reaching 1659 requests. The number of application is also growing since 2013. By the end of December 2016 there were 691 spontaneous applications for international protection in Portugal. It was a decrease of 20% compared to the 20015, during which 872 spontaneous applications for asylum were submitted. By the end of April 2017 there were already 321 spontaneous requests for protection presented in Portugal. Which is equivalent to an increase of 63% in comparison to 2016 (Conselho Português para os Refugiados - CPR).

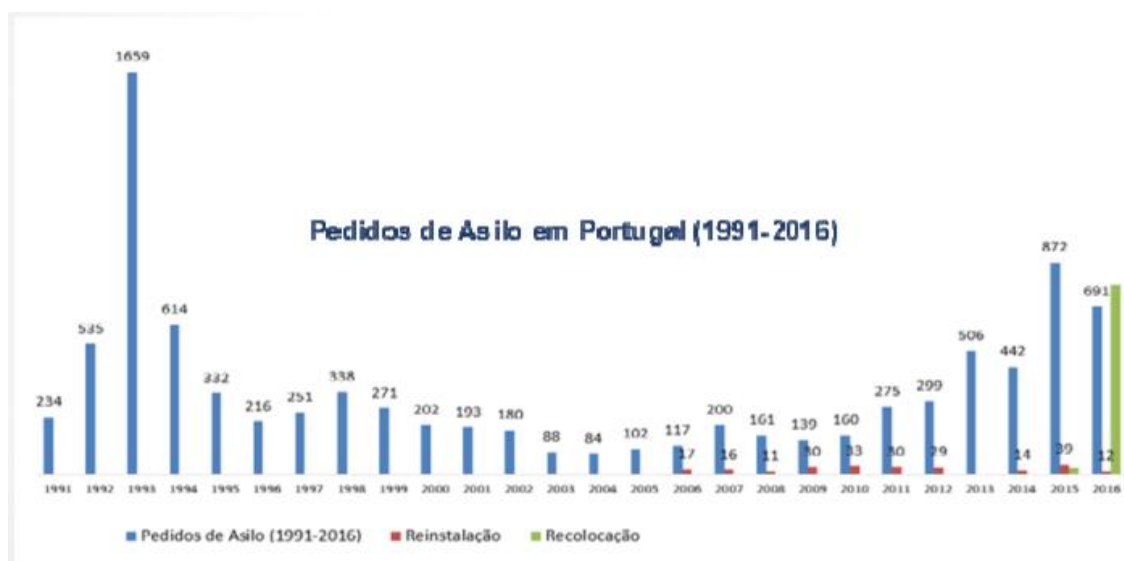


Figure 8 - *Asylum requests in Portugal 1991-2016*, Source: Conselho Português para os Refugiados – CPR

The origin of refugees in Portugal is very differentiated, 691 applications in 2016 correspond with 58 nationalities. In 2016 31% of application was presented by women and around 15% by underage. More than half newcomers do not have legal documents. (CPR)

There is also a number of asylum seekers who were resettled to Portugal under relocation program of European Union. It involves relocation of applicants between Member States who are overloaded and those who can host more people. Totally, 1251 refugees were

resettled to Portugal from both Greece and Italy (Figure 9).

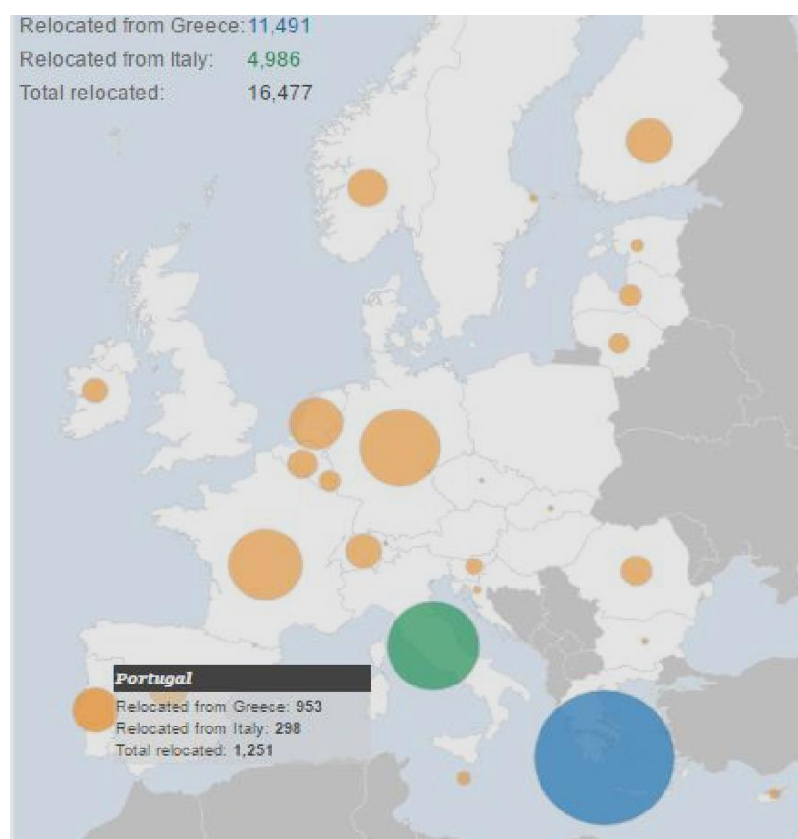


Figure 9 - Relocation – Portugal (the number of applicants relocated as of 19 April 2017), Source: <https://www.easo.europa.eu/relocation-0> [Access: 03.May.2017]

The number of refugees in Portugal in comparison with other European Countries is small, therefore the subject of refugees seems distant here, especially in Porto. Nevertheless, there are people and groups which manifest their solidarity with refugees and will to welcome them to Portugal. It often evince in form of street art, manifestations etc. Walking through the city small graffiti talking about refugees and asking for reflection appear (Figure 10-11).



Figure 10 - *No one puts their children in a boat unless the water is safer than the land*, 2017, Porto, Source: private collection; Figure 11 - *Seeking asylum is a human right*, 2017, Porto, Source: private collection

In 2016 there were numerous drawings welcoming refugees all along the city (Figure 12-13).



Figure 12 - *Refugees welcome*, 2016, Porto, Source: private collection; Figure 13 – *Refugees welcome - Praça dos Poveiros*, 2016, Porto, Source: private collection

Also during the artistic events the subject of migration is something important appearing. In 2016 during Desobedoc in Cinema Batalha, there was an exhibition relating with the refugee issues (Figure 14), alongside with the documentary movies. The exhibition included tents with the phrases on their surfaces addressing the emigration problems.



Figure 14 - *Cinema Batalha*, 2016, Source: private collection

The next intervention in Porto in 2016 was “O princípio do fim” (“The beginning of the end”), exhibited (Figure 15) between July 17 and August 7. It was created by ±MAISMENOS±.



Figure 15 - *O princípio do fim*, 2016, Maismenos, Source: private collection

3. The Types of the Artistic Practices Considering the Subject of Migration

The art practices around the migration issues have various forms and functions. Not all the interventions have the same aim. They were divided by the author of the following text for the four basic categories:

- The documentary art project – the example in this field can be the renowned photojournalist Reza¹⁰ who, for the last three decades, worked all over the world, notably for the National Geographic. His assignments have taken him to over a hundred countries as a witness to humanity's conflicts and catastrophes.
- The border art – the interventions which happen at the places of the migrants crossing, for instance US-Mexico border. One example is the intervention made by Ana Teresa Fernandez, the Mexican artist, who painted blue part of the wall to make it disappear (Figure 16).

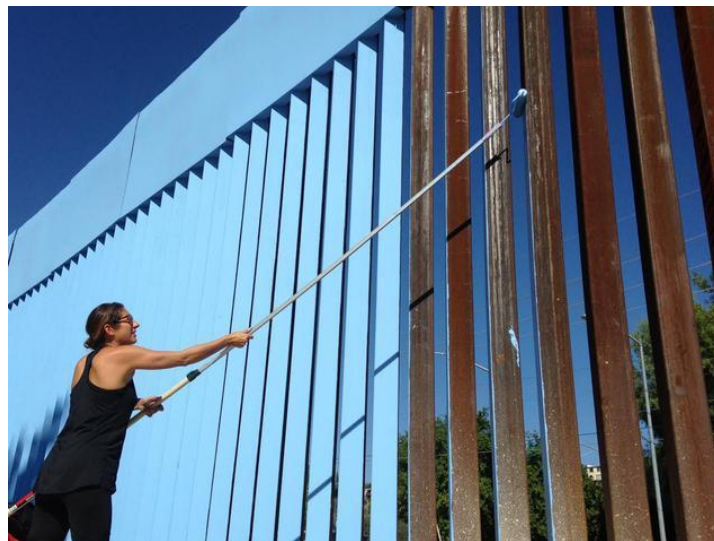


Figure 16 - *Erasing the U.S. – Mexico border*, Source: <http://www.dailymail.co.uk> [Access: 20.Nov.2016]

- The art projects in the refugees camps – the art interventions taking place in the refugee camps which aim to work with the community. Joel Bergner is the example of an artist who has facilitated community mural projects in Syrian refugee camps in the Middle East. “In Za’atari Syrian Refugee Camp, the wheelbarrow boys are everywhere, smuggling in banned goods from the outside.

¹⁰ See more at: <http://www.rezaphoto.org/>

We led educational workshops with them and decorated wheelbarrows as a part of an ongoing project.” (Bergner Joel¹¹) (Figure 17)



Figure 17 - “Wheelbarrow art!”, Bergner J., Source: <https://joelartista.com> [Access:31.Jan.2017]

- The art exhibitions in the migrants destination places – the actions taken by the artists often to awake the awareness and fight with discrimination in destination places of migrants. Alex Seton is the Australian artist who moves the issue of refugees to the gallery space. The one of his exhibitions titled “The Journey” (Figure 18) was displayed in Paris and Beijing in 2015 and explored the subject of asylum seekers.



Figure 18 - *Someone died trying to have a life like mine*, exhibition view, wombeyan marble, various size, Seton A., Source: <https://anti-utopias.com> [Access: 31.Jan.2017]

¹¹ Source: <https://joelartista.com> [Access: 31.Jan.2017]

3.1. Project references

There is an ongoing discussion about the US migration policy with the supporters claiming that it should be more human and the opponents stating that it is important to fence the country and fight for the right of the Americans and their economic well-being. One of the most problematic issues in the political fights across the world is the fact that people who suffer conflicts the most are almost being forgotten. The conflict stays on the political stage and gets more far from the real life. This is a place where the art can help in creation of a dialogue between the both sides but even more importantly it can help those who feel refused and forgotten to be again included and important for the society.

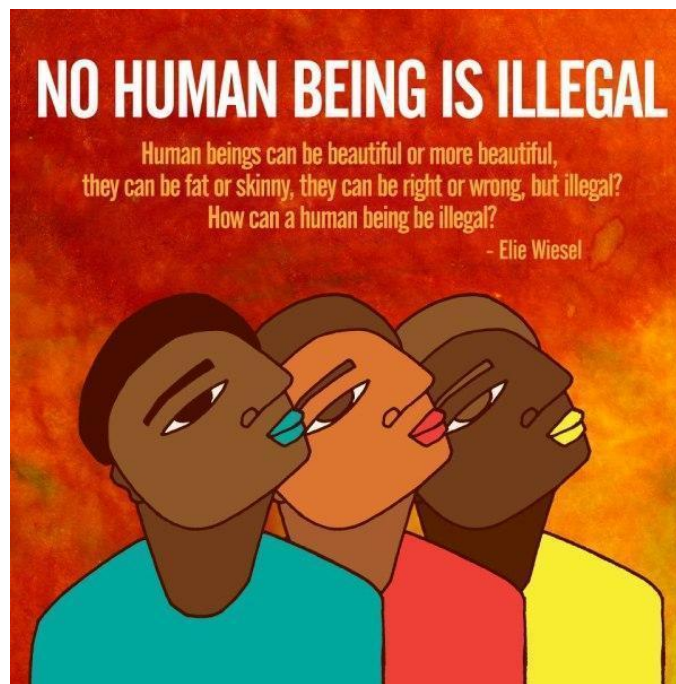


Figure 19 - “No human being is illegal”, Favianna Rodriguez, 2013, Source: <http://www.culturestrike.org>, [Access: 31.Jan.2017]

“Migration is beautiful” is a project launched by Favianna Rodriguez, an Executive Director in CultureStrike. She is an American artist with Afro-Peruvian roots. The author uses her arts for activism. Her goal is to create long lasting social change in the world. She also is an educator and cooperates with social movements around the world. Her main issues address migration, global politics, economic injustice, patriarchy, and sexual freedom. Favianna uses to her interventions the butterfly symbol because as she said for the culturestrike.org: “The butterfly image and tagline quickly emerged as an approachable way to reimagine

borders as permeable rather than militarized, reinvigorating a metaphor that many migrants have looked to for generations. CultureStrike quickly started commissioning artworks incorporating the butterfly and made them available for reuse and remixing.”¹²

One interventions she did, took place in Arizona, the place which become deadly for thousands of migrants (as their crossing got tunnel into this spot forcing people to cross the desert). The travel resulted in the short documentary produced by the Voice of Art¹³. The artist arrived to the local community centre to make her murals for Migrants Justice Festival. The local people interviewed during the event expressed their gratefulness and appreciation for the fact that the artist arrived to engage with the community, produce art and perform for them.

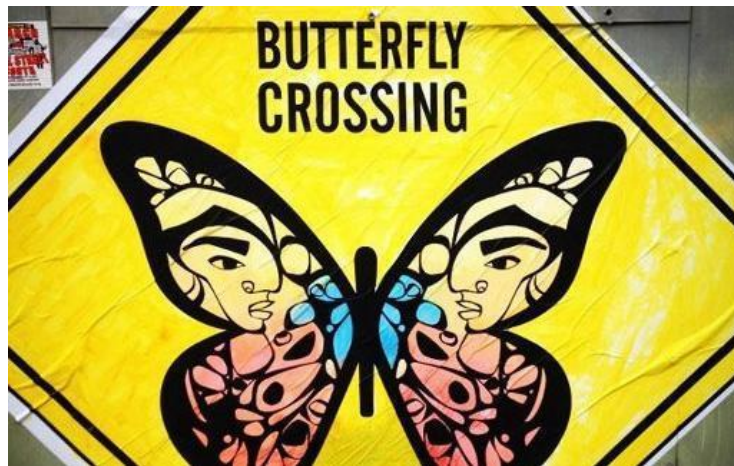


Figure 20 - *Butterfly Crossing*, Favianna Rodriguez, Source: <http://www.culturestrike.org> [Access:31.Jan.2017]

Considering the impact that the art interventions of Favianna have, it must be said that she brings a lot of difficult issues to the discussion and makes people think about some topics in a bit different way. Her work is very complex, starting from the workshops with local community to the cooperation with the international organizations, protests and creation of a dialogue with the politicians. The very important part of her interventions is education, which in the long-time perspective can bring a lot of impact and spread an awareness. The artist claims that people have a natural right to move and migrate. On the other side it may seem like she does not see the problem in the legal regulations. It should be admitted that the migration policy should be human but at the same time it cannot be forgotten that

¹² *Migration is beautiful*, Source: <http://www.culturestrike.org> [Access: 31.Jan.2017]

¹³ It can be seen here: https://www.youtube.com/watch?v=p_VstiM5NOI [Access: 09.June.2016]; more about Voice of Art: <http://www.voatv.org/p/about-voa.html> [Access: 09.June.2016]

regulation of it is also very important.

The works of Favianna are very strong in their visual communication aspect also by using the symbols. She often encourages other people to reproduce her work and join the community to make a change (Figure 21).

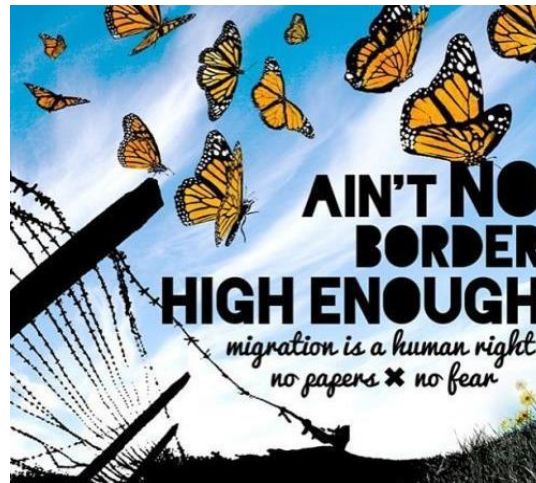


Figure 21 - *Ain't no border high enough*, Source: <http://store.ndlon.org>, [Access: 31.Jan.2017]

The artist also uses strong and eyes catching phrases, which evoke emotions in people and in the same way put them into the discussion and try to understand the issue.



Figure 22 - *I am a slut. I vote!*, digital art print, 2012, Favianna Rodriguez, Source: <http://favianna.flyingcart.com>, [Access: 06.July.2017]

Favianna describes her poster titled “I’m a slut. I vote!” (Figure 22) saying: “Politicians

and conservatives are waging an all-out war on women, our bodies, our access to health, our right to birth control, and our right to free, accessible and safe abortion. Everywhere you turn, the right wing is attempting to further limit and hinder our access to our reproductive rights through anti-contraceptive measures. I am fed up. Patriarchy is destructive to society, it's a form of violence against women, and there is no place for it in contemporary culture. We have to call it out when it happens.” (*ibidem*)

To sum up it must be said that Favianna Rodrigues works certainly have impact and provoke a heated debate about the issue of migrants but not only. Her interventions bring to light the controversial topics that make ordinary people understand it better. She is also a great support and fighter for the migrants communities who need help. Only doubts which appear at this point are if it is right to promote migration without borders and no control of it and if the language she uses is not too strong and brutal. Searching for the answers it should be underlined that some level of a control of migration, although human and fair is necessary. It still leaves a lot of unsolved problems behind and the optimal solution to be found. The language that the artist uses seems to be brutal and strong but the question is if nowadays it is not a necessity to be controversial in order to be seen and make a change.

The voice of artists regarding refugee situation starts being more and more loud worldwide. One of the most recent is the exhibition in the Museum of Modern Art (MOMA). The exhibition titled “Insecurities: Tracing displacement and shelter” (Figure 23) was opened between October 1st 2016 and January 22nd, 2017.



Figure 23 - *Insecurity: Tracing displacement and shelter*, Jonathan Muzikar, Source: <http://wyborcza.pl>,

[Access: 05.Jan.2017]

3.2. Art in the integration processes

The new challenges arising in the context of migration vary a lot, thus there is no universal solution or integration strategy which could work globally. The case of forced migration is the one which demands specific attention. However, recent trend in the migration eased by the development of transportation and technologies lead to international mobility which do not envision permanent resettlement as in most of the past situations. All this recent changes interfere with identities and are being explored as transnationalism, multiculturalism, transcultural conceptions etc. First of all, there is a need of clarifying how integration in migration context can be understood like. The official definition of integration does not exist in refugee or migration law, and there is also no consensus upon it.

“The lack of a firm definition may reflect the subjective character of integration as a process and the way in which an individual can be integrated in one area of the receiving society but not in others. It may also reflect the way in which an immigrant can simultaneously create and maintain strong links with his or her country of origin, the receiving country and countries of transit. In the increasingly connected 21st century, migration no longer means leaving behind one set of connections and replacing them with another; each may be maintained alongside the other via a large range of instant communication technologies.” (Hopkins, 2013: 13)

In the most basic terms it is used “[...] to explain the process through which newcomers on arrival in a country interact with the local inhabitants.” (Balicki, Wells, 2006: 175) Moreover, this process of change demand two-ways involvement of both arrivals and host society. Integration to be successful have to involve many levels and be multi-dimensional, starting from the relation between newcomers and hosts, through public institutions, policy makers, service providers, employers etc. “Looking at the integration from a psychological perspective the process is obviously also long term. It starts when the immigrant/ refugee arrives at the destination country and finishes when the person becomes an active member of the host country’s society.” (*ibidem*: 176) The approach to the integration process varies depending on the receiving country. Some countries do not grant political rights or citizenship even to the children born to migrants, Germany for instance. This results in not complete involvement in the life of this countries, exclusion and unable complete integration.

This work will bring to the foreground the role of art practices in the integration processes of refugees and migrants. To do so, it is fundamental to identify the major difficulties with integration. The research among refugees conducted by UNHCR indicated

major difficulties for integration. Language difficulties and differing cultures are on the top on the list. Next is discrimination followed by lack of understanding of refugees reality within hosting community and their unwelcoming attitudes. Big influence on integration of the refugees has period of asylum procedures. Since asylum seekers applies for asylum in hosting country he needs to wait for the decision to move forward and be granted possibilities of renting own apartment, working, attending school etc. In many cases this process can last even few years and it has giant psychological impacts on newcomers, mainly caused by inactivity but also the isolation from local community. During this waiting period they gather impressions of local society, if this contact is negative it will affect the successful integration. In addition, refugees in some countries (as listed above Germany) have limited access to rights. (UNHCR, 2007) Situation of newcomers varies from country to country, not only because of their different situations and backgrounds but also due to the different realities in places of reception. For instance, looking specifically at case of Portugal, Conselho Português para os Refugiados - CPR (Portuguese Refugee Council) indicates as major difficulties with integration: access to housing, decrease in pecuniary support by the state, difficulty in recognizing school certificates and professionals, insufficient knowledge of the Portuguese language, high expectations and ignorance of the real situation of the host countries. In the recent conference organized by CPR in frames of the e-learning course “Sensibilização sobre Asilo e Refugiados” (Sensitization about Asylum and Refugees) which took place from 26 of April until 18 of May 2017 refugees who live in Portugal told about the biggest problem they met in integration. Despite of those indicated above they also said that professional integration is very difficult, as employees are not so open for them. First of all, integration policies should focus on decreasing isolation of asylum seekers from local population. Nevertheless, in all process of integration it cannot be forgotten that it is very individual process and there is no solution for everyone, which is particularly challenging. If the host society do not will to accept refugees it results in difficulties in different life areas, as problem with renting a flat in the normal market price, professional integration – employees give priority to national etc. UNHCR indicates that integration should be three dimensional: legal, economic and socio-cultural. The sociocultural component is very important tool and it can be implemented, as well as pre-departure integration support measures: “Services provided in countries of origin aimed at supporting subsequent integration of migrants in the countries of destination.” (Headstart to Integration, 2015) Pre-departure programs are very important as they prepare refugees to enter the new reality, explain what they can expect etc. Nevertheless, it is very difficult to measure the results of social and cultural integration efforts, due to the

subjectivity of the issue. The obstacles they have to challenge to associate with the host community are complex and include: language and cultural barrier, lack of notion of cultural norms, racism, finances, separation from family, segregation etc. Some of the aspects of integrations of migrants and refugees are common, but there are differences like lack of documents, traumatic past experience, fear for the family and many others. Most of the integration factors are cross-cutting and depends one on another.

Art practises known for its universal powers can have a great impact on integration, working in many ways with both migrants and receiving society. The actions can be organized either before the departure or after arrival. Art is a medium through which migrants can express their feelings and explore the issues important for them: “‘A Sense of Belonging’, this notion of movement was explored by another Congolese-born asylum seeker who used Shona stone sculpture as a media to explore the clash of cultures and senses of belonging” (O'Neill, 2012: 12) The role of art in therapy is undisputed but it is not only aspect in which art practises can come in handy. For instance it can ease: to get to know the hosting society, in its multiple aspects; stimulate language learning; encourage interpersonal and intercultural relations. As it was mentioned already all this aspects diffuse. For instance, exhibition in MOMA “Insecurities: Tracing displacement and shelter” or Santiago Sierra’s “Workers Who Cannot Be Paid, Remunerated to Remain Inside Cardboard Boxes” by exposing facts and revealing realities which exiles needs to fight upon may have influence on better understanding of this harsh reality by hosting societies. It can be followed by changes of attitudes towards newcomers and in consequence more equal treatment when it comes to employment or housing issues. In Portugal there exist several initiatives which works with refugees. Among them: Partis. It is a program of the Gulbenkian Foundation which works with art “as agent for inclusion and social change through its unique power to bring people together”. It supports artistic projects from different areas like music, video, theatre etc., using them to connect communities which would normally do not meet. The example can be one of Partis’ projects “Refúgio e Arte: Dormem mil cores nos meus dedos” (“Refuge and Art: Sleep a thousand colors in my fingers”): “This project related to the visual arts and aimed at young refugees and asylum seekers, will be developed between 2016 and 2018, with the aim of creating tools that promote language learning and its inclusion in Portuguese society.”¹⁴ Another great tool used for integration in Portugal is theatre. It is also part of the Partis contribution called “Refúgio e Teatro”. It gives to refuges possibility to start friendships,

¹⁴ Source: <http://refugiados.net> [Access: 06.July.2017]

foster language learning and in result build some social ties to the country.

To conclude, art is an important medium in integration of migrants and refugees. Not only some practises can help those who arrive to learn the language quicker but also it helps them to understand better the reality of the new country. It also helps to meet new people and encourage intercultural relations. Other important function of those interventions is to make locals familiar with those who arrive and try to build the relation of understanding.

3.3. Art as a Medium of the Dialogue

Talking about art in the relation to migrants and refugees inherently touches the sphere of politics. Despite of the changes of the role of artist since XVIII and XIX centuries it is still argued if art should be connect with it. On the other hand, it is important to notice that art was always in some way connected and understood in the context of the time, place, as well as social, political and cultural. It cannot be ignore that historically art was always connected to the system it emerged in. Even in times when art was strictly connected to the church it was used to serve the religion. William Pickens says that : “The origin of art is propaganda, but many of the fine arts have risen far above mere propaganda. Hardly any art, however, is as purposeless as a bird’s song. [...] But men are not birds, there are purposeful beings, and their greatest efforts are inspired by purpose. And there is no difference between purpose and propaganda, unless we beg the question by narrowing the idea of propaganda to some necessarily sordid meaning.” (Bradley, Esche 2007: 75). Throughout the history art was used as a medium to communicate the ideologies, it was a tool in the revolutions and other important moments of the social changes. In some regimes artists were confined to the works which served the system and robbed of the freedom of expression. Nevertheless, it always tried to find is way to support the ideas and believes – for instance, working underground to support the oppressed community or as a protest-performances. “What our performances-be they teaching or playing, speaking, writing, making art or looking at it – verify if not our participation in a power embodied in the community. It is the capacity of anonymous people, the capacity that makes everyone equal to everyone else.” (Ranciere 2009) Confronting an interplay of the ‘equality of intelligence’ stated by Jacques Ranciere, with the inherent conflation of art and politics, entails the presupposition that the spectator is acting and responding also due to the factors that he know and the limitation imposed on him by political, economic and cultural factors. So the result from what he sees watching the artwork is his own story of the comparisons.

A fulcrum of this discourse about art and its communicative function should be the fact that: “Art is a situated expression of both an individual and the collective body of ideas, concerns, expectations, and feelings” (Gonçalves, 2016: 5) *Ab initio* art was used to communicate beliefs, everyday life events, desires and identities that people related to. Well known is as well that art do not exist without culture and *vice versa*. Therefore, it is clear that: “[...] art is a powerful instrument to foster intercultural understanding, communication and appreciation of diversity.” (*ibidem*: 6) Following Ranciere’s logic that: “Everywhere there are starting points, intersections and junctions that enable us to learn something new if we refuse, firstly, radical distance, secondly the distribution of roles, and thirdly the boundaries between territories.” (Ranciere, 2009: 17), while working with migrants and refugees can be crucial for both sides to broaden their understanding of each other. Consequently, this type of practice will be bipolar and it will have its, probably not much visible, influence on identities of both artist and migrants/refugees. Susana Gonçalves explains that:

“Art is a means to approach the unfamiliar and broaden our comfort zone. We know, from intercultural psychology, sociology and history, that intercultural contacts are never inconsequent. So, this process will convey hybrid results, affecting identity, life styles, attitudes, beliefs and values. When visiting international art exhibitions, watching foreign movies, listening to world music, or travelling and exploring festivities, architecture, street art, etc., we are being touched and influenced by other cultures and by the cultures of the Other. Slowly, smoothly, invisibly, styles and patterns, dimensions and shapes, are being added to our inner – already complex and multiple – identities.” (Gonçalves, 2016: 6)

An identity constantly being formed and reformed under the influence of many complex factors is often in the consciousness of people something just seemingly conscious and it is why they easily bring it down to nationality, race etc. The research document, presented by one of the European Unions’ networks¹⁵, titled *The Role of Culture and the Arts* in the Integration of Refugees and Migrants comes with a statement that: “Maintaining a cultural identity of the country of origin can have very positive effects on integration, if it is combined with identification with the destination country (McGregor, Ragab 2016: 8 , after: Polonsky, Arambewela, 2015; 2001).” If the word ‘identity’ substitutes ‘tradition’, it would be significant. Nevertheless, in the current form it reminds about identity as not fixed, therefore impossible to maintain. Moreover it should not be seen as negative, rather as possibility to alter while cultivating own traditions.

The art practices around the migration issues have various forms and functions,

¹⁵ European Expert Network on Culture and Audiovisual (EENCA)

therefore their language of communication also vary. The author divided them into following categories: documentary art projects, border art, art projects in the refugees camps, art exhibitions in the migrants destination places. Firstly, it must be clarified that the function of art as therapeutic, not underestimating its importance as it is widely used and successful, and will be not talked through this paper. Considering the impact of the art interventions and their function, first to examine will be the intervention conducted by Santiago Sierra, in 2000 in Berlin “Workers Who Cannot Be Paid, Remunerated to Remain Inside Cardboard Boxes” (Figure 24).



Figure 24 - *Workers Who Cannot Be Paid, Remunerated to Remain Inside Cardboard Boxes*, Santiago Sierra, Berlin, 2000, Source: <http://www.santiago-sierra.com>, [Access: 25.Mar.2017]

The artist employed six Chechen refugees to stay under the cardboard boxes for four hours per day during six weeks. The circumstance that Sierra worked under during this exhibition was that people with the status of the political exile in Germany cannot work at risk of deportation. Therefore, he paid his workers under the table and officially admitted it just after it finished. The boxes guaranteed participants anonymity and at the same time indicated their social invisibility. Exposing problem of refugees by Sierra is a way of communication not only to highlight the bad conditions of refugees and ridiculous legal regulations but also it is a signal for ‘anonymous’ and ‘indivisible’ exiles whose mistreatment is finally showed to the public. The situation that he putted them in was not indeed anything new to them, as they suffer the isolation everyday waiting for a change.

The next intervention to be discussed is the one categorized as border art, and in fact this project was a beginning for the category itself. The project called Border Art Workshop/Taller de Arte Fronterizo (BAW/TAF) started in 1984 and it was a part of Centro

Cultural de la Raza in Balboa Park. It was multinational creation to address the problem of the area where two countries and different cultures meet. One of the significant actions organized by this artistic group was described as following by one of its creators:

“The first action was to take the table and turn it 360 degrees so that the Mexicans would enter illegally into the us and the North Americans into Mexico. The second action was to exchange food illegally across the border. At one point there were three huge [model] silhouettes of sailing ships that were positioned on the ocean. One was in the middle on the border, one was in Mexico and one was in the us They were set on fire. We then invited all the border communities to join us in a meal and we started feeding everybody and giving our costumes to the kids. It turned into a fiesta.” (Bradley, Esche, 2007: 271).



Figure 25 - *End of the line*, BAW/TAF ,1986, Source: <https://artforsocialchangetoolkit.wordpress.com>, [Access: 30.Mar.2017]

Border art is a site specific form of artistic practice with is highly connected with social and political conditions of the frontier. It communicate tensions which arise in communities and tries to search for the common language. Described action organized by BAW/TAF made two border communities meet, they could celebrate together and address the common issues.

Bourriard writing about postproduction artists gives the example of Rirkrit Tiravanija, whose works as he says : “[...] is nearly always accompanied by the parenthetical mention of “lots of people”. People are one of the component of exhibition.” (Bourriard, 2002: 47) Tiravanija’s works relate with nomadism and thematic of travel, and compose of the quotidian activities.

“Precariousness is at the center of a formal universe in which nothing is durable, everything is movement: the trajectory between two places is favored in relation to the place itself, and encounters are more important than the individuals who compose them. Musicians at a jam session, customers at a cafe or restaurant, children at a school, audience members at a puppet show, guests at a dinner: these temporary communities are organized and materialized in structures that are so many human attractors. By bringing together notions of community and ephemerality, Tiravanija counters the idea that an identity is indissoluble or permanent: our ethnicity, our national culture, our personality itself are just baggage that we carry around. The nomads that Tiravanija's work describes are allergic to national, sexual, and tribal classifications. Citizens of international public space, they traverse these spaces for a set amount of time before adopting new identities; they are universally *exotic*. They make the acquaintance of people of all sorts, the way one might hook up with strangers during a long trip. That is why one of the formal models of Tiravanija's work is the airport, a transitional place in which individuals go from boutique to boutique and from information desk to information desk and join the temporary micro-communities that gather while waiting to reach a destination. Tiravanija's works are the accessories and decor of a planetary scenario, a script in progress whose subject is how to inhabit the world without residing anywhere.” (*ibidem*: 49)

It must be stressed that all art works of Tiravanija are connected to his life, the life of the immigrant child who grown up in many different places, becoming an immigrant himself and then in the adult life traveling constantly. Therefore his art examines cultural identity, talks , about its flexible and mutable character. As the Thai descent through his cooking performance *Untitled (Free)* 1992 in New York 303 Gallery, where he converted the gallery space into a kitchen, he used auto-ethnography method to relate his ethnic identity through serving Thai food. He continues with the pop-up restaurants-exhibitions where the frontier between life and art is softened, but at the same time they are site specific. The example of Tiravanija output is a good start for the discussion about identity by itself and migrant identity. He did not impose his truth but he gave the fulcrum for personal reflections. Nevertheless, while serving Thai food, he not only treated food as an important part of self-expression, part of what he was, so at the same time part of his identity, but he also allowed the audience to become a part and relate it to their own experience. Thinking about food as part of the identity, arises question about what identity can be. Is it our sense of belonging, what we can call home or very individual construction of oneself? Migrancy in metaphorical narrative of outward journey of Iain Chambers and also in literal within the context of globalism, for instance, emerges ambiguity of the notion of what ‘home’ is. What if ones call ‘home’ more than one place, and in fact does ‘home’ need to be a physical, geographically described place? It does not exist one universal answer and probably everyone can apply her own definition. Nevertheless,

thinking about home is rather of something known, in some cases comforting, reminiscent of good moments in life etc. An identity if defined by the scientists from different disciplines like psychology, social psychology, social anthropology, philosophy. Through literature it can be noticed that there exist separation between national identity, gender identity, social identity, cultural identity, personal identity, numerical identity etc. Surely identity can be seen as race, nation, social or ethnical group, community, language, religion, gender, sexual preferences. In attempt of treating identity in not belonging terms, it must be noticed that belonging is impossible to avoid. It can be the attempt to bypass the conversation about nationality, national or ethnical belonging but then each of the categories make ones belong to it or not. However, perception of identity as something what constitute ourselves, in the distinguishing sense of personality can be far beyond those basic categories. Thinking of those factors can facilitate integration in the context of new space and community. Take, for example, the case of the young refugee who fled to Sicily: "I might not have an ID card or any other documents, but fashion is my way of saying: 'I am Abdoullaye, this is who I am.'" (Abdoullaye, 2017) says 17 years old refugee from Ivory Coast in the interview for the Vice (global media channel). He describes his passion for clothing, even though his budget is really tiny. He says that he got it from observing his mother at work and all the colours in her shop. His case shows that what he identifies with is love for fashion, and without it he would not be this Abdoullaye that he is. Remembering his mother as the one who pass it on to him is not a belonging circumstance, rather it is reminiscent of the childhood, connected to this shop which could be localized anywhere.

Work of Krzysztof Wodiczko is a particular example of discourse about immigration, estrangement, being a foreigner and a stranger. In his art he does not analyse the complexity of identities or belonging. Rather he focuses on otherness of the stranger, on namelessness and uncanny: "Cultivation of the tradition of the nameless has a self-defensive function as well: to survive, the stranger must guard against the fate of nomads, who, first deprived by the victors of their history (and even the right to have a history), were later forced to function as merely geographical subjects." (Wodiczko, 1999: 7) Wodiczko had proposed and has built so called 'instruments'. They were objects designed by him on the basis of the theory of xenology, they were created for homeless, immigrants, veterans, people without voice. *Porte-Parole Mouthpiece* is one of his xenological instruments designed in 1993. It is shaped like a mask covering the lips with the screen and build in speakers. This device was revealing the strangeness of the strangers to the public and also inviting them to come closer. Its communicative function functioned as a prosthesis, they possibility of overcoming alienation.



Figure 26 - *Porte-Parole Mouthpiece*, Krzysztof Wodiczko, 1993, Source:
<https://krzysztofwodiczko.squarespace.com>, [Access: 01.June.2017]

Wodiczko also touches the subject of migrancy in his well-known projections. One of them took place in Tijuana, the city on the Mexico-US border. By this projection he putting light on the taboo subject of women treated as a cheap labour under constant abuse and harassment. The projection was live but the voice was pre-recorded. The Tijuana Projection was a final part of the InSite 2000, the Border Art Festival of San Diego and Tijuana.

To conclude, it must be admitted that art can be a medium to communicate with migrants and refugees and even as, for instant, Wodiczko's art proposes it can be the way for migrants to communicate with local community. The universal language of art and its free form allows it to decrease the distance between communities like in the BAW/TAF, End of the line, 1986 intervention , put light on the taboo subject, what Wodiczko and Santiago Sierra did successfully and also examine identity.

4. Project work

The subject of migration as presented above is wide and impossible to close just in frames of one chosen discipline. Therefore, project work was created to examine few issues. Firstly, it questions identity, not only identity of migrant. Everyone can relate oneself with the project and ask oneself: who I am?, what reality am I living in and what reality do I want to live? In world of mass media and information people are overwhelmed with all news appearing on the way. Most of them are manipulated and do serve to propaganda and political system which influences them. The topic of refugees, especially with escalation of the Syrian war in 2011, become very controversial.



Figure 27 - Mural in Lisbon, October 2016, Source: private collection

Often misleading information inveigle people to head toward nationalism and extreme right ideologies. Thus, making a pause and thinking about own values and surrounding is fundamental. Secondly, it tangles two neighbouring places refugee camp and adjoining city as the discourse about isolation. Project work was mostly conducted in Porto, despite the part about the Patrick Henry Village Refugee Camp. It allows the spectator, participant, passer-by to relate with work and awake emotions. To think, what if I would be there? Last part of project work is a mosaic of immigrants who moved to Porto. It is also self-reflecting part based on personal experiences and feelings.

4.1. The wall between us

The issue of building the wall between countries recently generated a great deal of heated debate, nevertheless the idea of the wall is known since centuries. One of the most known antique wall was the Great Wall of China, with its parts constructed in 7th century BCE to protect from nomadic invasions. The other significant barrier in world history was the Berlin Wall, which was diving Berlin and Germany between 1961 and 1989. Those two examples are particularly known but there exist a long list of border barriers along the history and nowadays (Figure 28). Well, so it is not just US-Mexico case as many can think. Recent refugee crisis also result in the wave of the border fences across Europe, for instance on the Austrian and Hungarian frontiers. Most of the constructions are connected with the recent events and started to appear in 2015. In September 2016 begun the process of building Calais barrier, founded by Great Britain to stop illegal migration through Channel Tunnel.

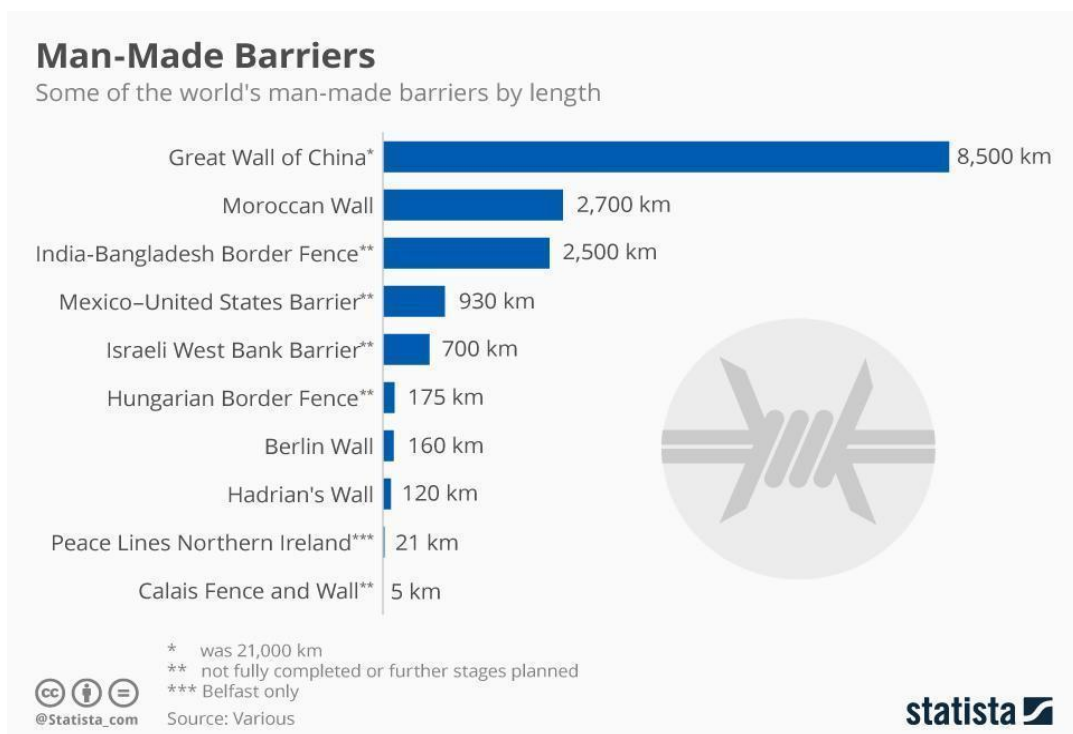


Figure 28 - *Chosen Man-Made Barriers by length, 2016*, Source: <https://www.statista.com>, [Access: 07.June.2017]

The border areas are very specific and have many problem to deal with. The official border region extends 60 km each direction from the border. The Mexican border municipios were

inhabited in 2010 by 7 304 901 people, while US border counties 7 303 754¹⁶. Border lands are also space for the site specific art interventions as BAW/TAF, End of the line. Along the border appear typical road signs warning exiles to not risk they life and also drivers from those who are in running already (Figure 29-30).



Figure 29 - Sign found near Hauser Canyon, in California in 2005, Source: <https://commons.wikimedia.org>, [Access: 04.May.2017]; Figure 30 - Road sign prohibiting to give the lifts to exiles, Source: <https://worddrum.files.wordpress.com>, [Access: 04.May.2017]

Let's imagine how is to live in the city divided by the wall (Figure 31). How is to grow up in place where you cannot play football with your peers or change out with other girls? And in the end at school they explain to you that we are all equal.

“Like a metal curtain, the wall cuts through the undulating hills of Nogales, a border town where long lines of traffic, both of vehicles and people on foot, make the daily trek from side to side. The wall here is made of tall steel beams in rows. The current version is new enough that teenagers still remember its construction.” (Ahmed, Fernandez, Villegas, 2017)

It is conjectural, that for most of Europeans like myself who grown in open borders policy it must be unimaginable. Nowadays without any problem we can move across Europe, travel, study, work. So how is it to almost not to be able to cross to the other part of the city?

¹⁶ Source: <https://www.census.gov> [Access: 07.June.2017]



Figure 31 - *Border Wall in Nogales*, Bryan Denton, Source: <https://www.nytimes.com>, [Access: 06.06.2017]

Therefore I wanted to rebuild this experience in my reality. Of course in all the process there is consciousness that it is just presupposition – “what if...”, rather that realistic scenario. Anyway it helps to imagine what others needs to face. Building the wall in the gallery (Figure 32- 33) or public space of Porto aims to make us realize how distant this problems are for us. Also invite to think and debate about migration, refuge and identity questions. Sending next to the wall means that the possibility to see what is on the other side is limited or do not exist. It make us imagine what is on the other side awaking the will of crossing, seeing etc.

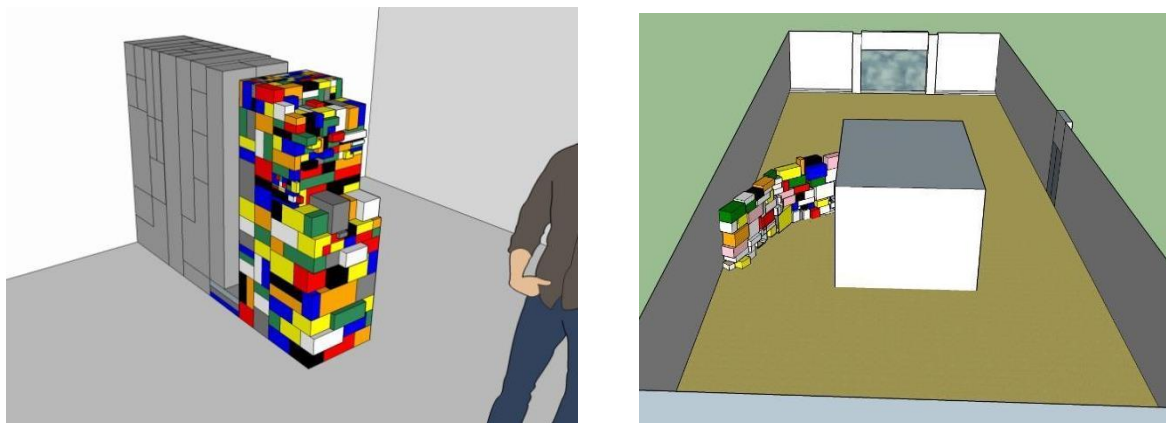


Figure 32-33 - *Developing the project of the wall for the gallery space*, Source: private collection

The proposed material for the structure are carton boxes painted to look like *LEGO*. It supposes to remind the suffering of the kids who are one of the victims of this political situation as well as highlighting the absurd of the wall idea. The project was finally moved to the outdoor space. It also become interactive in the way that everyone can try to make an effort and cross the wall. The project is named “The wall between us” to create that

impression that in different reality it could literally be dividing “me” and “you”. It also refers to closed policies of receiving migrants.



Figure 34 - *The wall- first outdoor construction*, Source: private collection

The project evolved into a series of the performances in the public space of Porto city. The first attempt outside the Faculty doors took place on the small square joining Rua de Santo André with Rua de Santo Ildefonso. The wall was constructed to close space and awake curiosity by separating it.



Figure 35 - *One of the passers-by crossing the wall*, Source: private collection

Passers-by were stopping and looking through the holes between the boxes, they were also invited to try to cross the wall. Spectators could stay on the other sides of the wall and try to

have a conversation without really seeing each other or being able to have closer interaction.

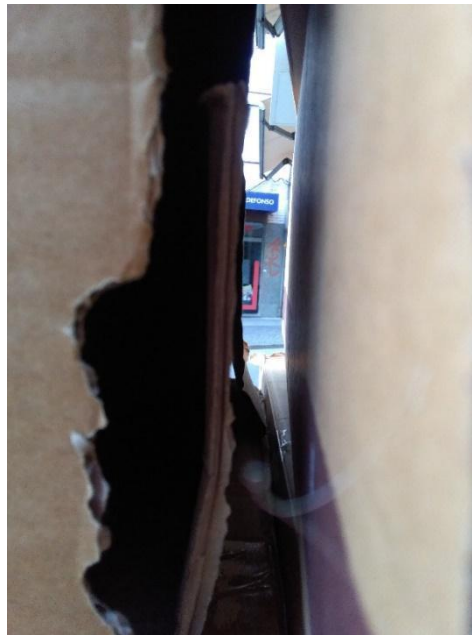


Figure 36 - *The view from one of the holes between carton boxes*, Source: private collection

Next performance took place at Poveiros Square, 15th of July. It was first announced by the posters (Figure 37) located around the city and also by social media and messages to some of the organizations which work with refugees and migrants in Portugal.

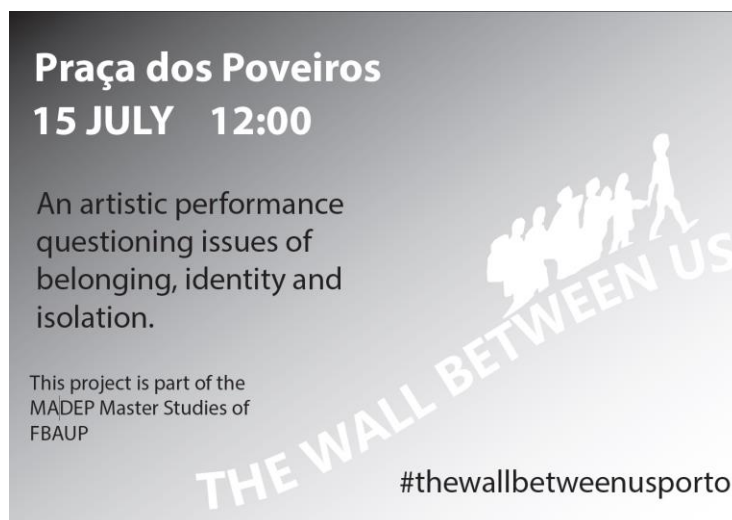


Figure 37 – *The wall between us – poster*, Source: private collection

The intervention started at Poveiros square and with help of participants was transforming. The initial concept was to continue building so the wall is in constant movement. Thus from Poveiros Square we moved to São Lázaro Garden where the construction was interrupted by

the security guard. Despite our claim that it is quick student intervention and all area will be cleaned afterwards he threaten that if we do not remove boxes as soon as possible he will call the police. Thus, all structure was moved outside the fence of the garden to the corner of Passeio de São Lázaro.



Figure 38 – Performance “The wall between us”, 15 July 2017, Source: private collection

In this way we stayed outside the garden walls building the neighbouring wall. After the wall was constructed passers-by were stopping next to it and symbolically crossing to the other side (Figure 38). There appeared many public discussions. Some interviewed people identify with the project and told they experience of migration or even write one of the “Lebel migrant” cards. Others felt really interrupted by the structure and even asked when it will disappear, which is a proof how difficult is to live in the space which is divided.

4.2. Refugee camp experience

November 2016 I have visited the Patrick Henry Village (PHV) refugee camp, located in Heidelberg, Germany. My primary aim was to conduct the art workshop for kids, as I have noticed before PHV is in the constant need of people who can take care of kids. I tried to schedule it all before the travel, nevertheless obstacles on the bureaucratic level at this time

were for me impossible to overcome. Being already in Germany I just went to visit the camp. I could not enter inside. The camp is fenced with the barbed wire from the rest of the world. I asked one of the immigrants that I know to give me a ride as it was not so easy to get to the place. He told me that he can but he do not want to stop the car near to the place as it can be problematic and police can stop him. It was a part I really could not understand. Nevertheless, with my insists we went by car around all camp and stopped in front of the entrance gate. I got out of the car and immediately security spotted me. I explain that I do project and I would like to work with kids etc. When I asked if I can take pictured they did not allow me. I decide to drive away. I came back, this time leaving car far from the entrance and walking. This time I got in front of the gate when it was crowded. Refugees who live in the camp were coming back from the visit in neighbouring city. Nobody paid a lot of attention to me, so I decided to take pictures without permission this time. My impressions after this visits were mixed. I felt how much people who live there are isolated. Just place, all fenced creates the will between them and outside world, makes integration impossible. Even though I could not conduct the workshop I found this visit very interesting. I have created the series of the works and collages which illustrate my reflexions about PHV.

The image below (Figure 39) is one of the works from the Refugee Camp Experience. It illustrates the clash of reality of camp and nearby city of Mannheim.

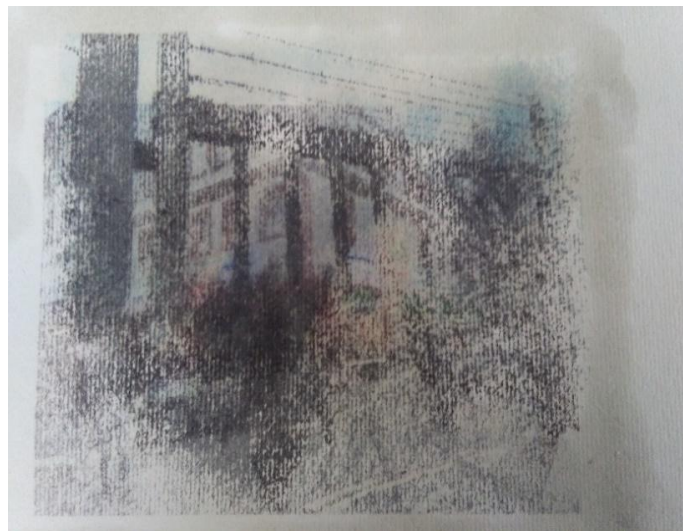


Figure 39 - *Realities*, 2017, Source: private collection

Second work (Figure 40-41), is a reflection upon collective understanding of refugees situation and the message received from media transformed into the image in our head.

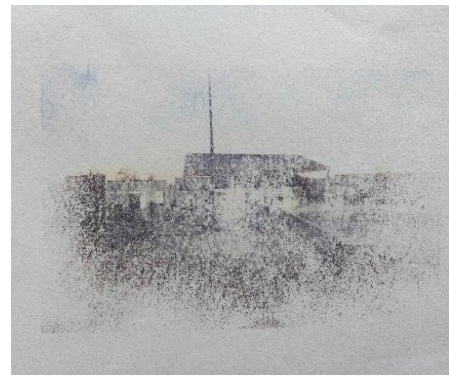
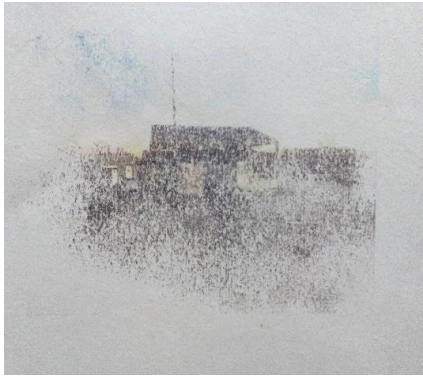


Figure 40 – *Realities 01*, 2017, source: private collection; Figure 41 – *Realities 02*, 2017, Source: private collection

4.3. Label migrant

Label Migrant is personal project related to the immigrant experience of living in Porto, Portugal. It creates the mosaics of stories of people who have migrated to Porto. Everyone who participated in the project was asked one question – “what migration means for you?”. Answers were written down on the specially prepared labels (Figure 42), which refer to so common signing up by the others to the categories. It is the metaphor that migrants do not need others to impose on them how to feel in the place they live in. Among young people there exist idea that every young person abroad is rather Erasmus student or tourist. When comes the moment ones feels at home, indigenous in the place she or he moved to she or he will be still perceived as foreigner, stranger, from ‘there’ etc.

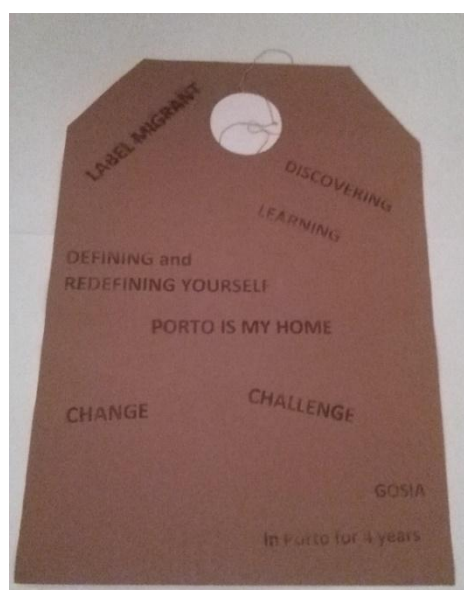


Figure 42 - *Label Migrant*, 2017, Source: private collection

The next aspect is the sense of identity which empirically I would admit that modifies with the identification with a new space, people, culture, everyday habits etc. Then, after my research and in my perspective, migration is definitely about forming and reforming oneself, sometimes adaptation, sometimes insurgent. It comes together with discovering and learning the new reality. Label Migrant can be treated as a story made of stories, in some point similar but also so different. I also find necessary to bring back at this point words of Chambers about “the migrant’s sense of being rootless, of living between worlds, between a lost past and a non-integrated present” (Chambers Iain, 1994: 27). ‘Being rootless’ it not even in consideration but those roots helps and creates the point of reference to make the present integrated, which can be challenging but so much enriching and educative at the same time. This project shows the diversity of thinking about migrancy. The responses received from people to whom I speak were all different and really varied depending on life experience. I also have noticed the trend that for young people migration more often than for older people seems to be a challenge and something exciting. The lady from Mozambique I talked to told me her story concluding that for her migration is to adapt and understand other culture and reality and without this understanding migration could not function.

Conclusion

The conducted research of gathered materials, texts and statistics presents that migration although existed throughout ages is currently escalating. Also the scale of forced migration is huge nowadays and depends on many political, economic and historic issues. Undoubtedly integration is one of the biggest issues in the world of such a movement. One of the main problems with integration appeared to be the language barrier and also lack of knowledge of the reality of the country of arrival. This leads to the first of the research questions: how art can help in the process of migrants and refugees integration. Institutions who work with refugees often use art practices in order to make the beginning of the new life of refugees in the new country easier. Through means like theatre or music they try to encourage newcomers to get involved in projects which results in many areas as learning language, getting to know local society, build friendships, open and talk about the important for them issues. An essential aspect of integration is the attitude of the origin citizens to those who arrive. The actions and festivals which can gather both groups, interact and try to establish relationship are significant. Also exhibitions which reveal the reality of the refugees life can help local inhabitants to understand their struggle and real need for the new home. Considering how big importance on integration of refugees has the period of asylum procedures, the practices should be more focused on that particular time, when asylum seekers are establishing the first relation with the country of arrival.

At this point it is necessary to bring back the numbers. There were 243 million migrants in the world in 2015, from which 65.3 are forcibly displaced people. Actually it is much bigger population than any European country has. Just the scale of the phenomenon indicates that there must appear conflict situations on many levels starting from governmental to local. Hence, it was investigated how art can help to solve the problems and conflicts between migrants/refugees and local society. Most of the problems which appear are very complex and impossible to solve in the short or an easy way. Nevertheless, art can have a significant influence in some of them even if their nature is strictly of political or economic nature. The example of the Chechen refugees revealed by work of Santiago Sierra suits here well. By his work he turned attention to the problem which existed between authorities and political exiles. His work did not change the law but he managed to put the light on the issue and also showed that this group is not left by themselves and forgotten. This type of acts can also have a good impact on integration for both local society and those who arrived by indicating problems and mutual search for the solutions. An example of the most problematic zones are borders, especially in those territories where there exist a lot of attempts of crossing without a permission, for

instance Mexico but also borders of refugee camps or the natural barriers like seas. Each of these areas has specific problems where solutions need to be individual. Thus, border art is the separate category with the site specific forms of interventions. It often involves communities who inhabit the regions along the border and results in tightening the relations and metaphorical demolition of the fence.

Finally, it was proven that art is a great medium to communicate and create the intercultural dialogue. Analysing chosen existing art practices it can be noticed that art promotes cultural diversity as it encourages to express individual and collective ideas and believes. The Krzysztof Wodiczko's *Porte-Parole Mouthpiece*, is the example of art which serves not only to communicate in its literal sense but also to talk about isolation, identity and decrease the distance between the stranger and the public. My project *The Wall Between Us* also has this function to create a debate about such an issues as belonging and isolation. The conversations that have appeared during those performances showed that there is many people who want to talk about this subjects and share own experiences. It also led me to conclusion that no wall is welcome by most of the people.

To conclude, conducting this research I have gained wide knowledge about migration and refugees which I would like to use in my future career. The course organized by CPR was invaluable opportunity to understand more about the actions that institutions like this are creating to support refugees on many level from legal to integration issues (including art practices). I would like to continue my work with refugees in one of NGOs. All projects that I have developed regarding migration issues led me to conclusion that migration is something truly personal and there is no people who feel it in the same way. My visit to the refugee camp in Germany was step made me understand the importance of the integration of refugees already during the asylum procedures, and was an incentive to the series of work facing realities both of the camp and the outside world.

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Annexe

	Number of applicants			Share in EU total (%)	Number of applicants per thousand inhabitants*
	2013	2014	Evolution 2014/2013 (in %)	2014	2014
EU	435 190	626 065	44%	100.0%	1.2
Belgium	21 030	22 710	8%	3.6%	2.1
Bulgaria	7 145	11 080	55%	1.8%	1.5
Czech Republic	695	1 145	65%	0.2%	0.1
Denmark	7 170	14 680	105%	2.3%	2.6
Germany	126 705	202 645	60%	32.4%	2.5
Estonia	95	155	63%	0.0%	0.1
Ireland	945	1 450	53%	0.2%	0.3
Greece	8 225	9 430	15%	1.5%	0.9
Spain	4 485	5 615	25%	0.9%	0.1
France	66 265	62 735	-5%	10.0%	1.0
Croatia	1 075	450	-58%	0.1%	0.1
Italy	26 620	64 625	143%	10.3%	1.1
Cyprus	1 255	1 745	39%	0.3%	2.0
Latvia	195	375	92%	0.1%	0.2
Lithuania	400	440	10%	0.1%	0.2
Luxembourg	1 070	1 150	7%	0.2%	2.1
Hungary	18 895	42 775	126%	6.8%	4.3
Malta	2 245	1 350	-40%	0.2%	3.2
Netherlands	17 160	26 210	53%	4.2%	1.6
Austria	17 500	28 035	60%	4.5%	3.3
Poland	15 240	8 020	-47%	1.3%	0.2
Portugal	500	440	-12%	0.1%	0.0
Romania	1495	1 545	3%	0.2%	0.1
Slovenia	270	385	43%	0.1%	0.2
Slovakia	440	330	-25%	0.1%	0.1
Finland	3 210	3 620	13%	0.6%	0.7
Sweden	54 270	81 180	50%	13.0%	8.4
United Kingdom	30 585	31 745	4%	5.1%	0.5
Iceland	125	170	36%	-	0.5
Liechtenstein	55	65	18%	-	1.8
Norway	11 930	13 205	11%	-	2.6
Switzerland	21 305	23 555	11%	-	2.9

* Inhabitants refer to the resident population at 1st January 2014.
Data are rounded to the nearest 5.

Table 1 - Asylum applicants in the EU Member States in 2013-2014, Source: Eurostat, 2015

Name of the institution	Type of institution	Location	Description	Contact	Website	Subject
AIPA	NGO	Ponta Delgada - Açores - Portugal	A AIPA é uma plataforma representativa dos imigrantes residentes na Região Autónoma dos Açores e assumimos como missão contribuir para a integração das comunidades de imigrantes na sociedade açoriana.	aipa@aipa-azores.com	http://www.aipa-azores.com/	Migrants
Associação Cultural e Juvenil Batoto Yetu Portugal	NGO	Caxias, Portugal	Cultural institution which works with african migrants	batotoyetu@gmail.com	http://www.batotoyetu.pt/	Migrants
CEPAC – Centro Padre Alves Correia	NGO	Lisbon, Portugal	The Centro Padre Alves Correia (CEPAC) is dedicated to supporting immigrants in difficulty, especially those in irregular situations, sick displaced people, people with temporary visas who are accompanying them, asylum seekers and refugees.	geral@cepac.pt	http://www.cepac.pt/	Migrants
Associação Cultural Moínho da Juventude	NGO	Buraca, Portugal	A Associação Cultural Moínho da Juventude desenvolve actividades no Bairro do Alto da Cova da Moura na Buraca – Amadora a nível social, cultural e económico. Apostamos na criação de serviços de proximidade pelos moradores do bairro	dir-moinho@mail.telepac.pt	http://www.moinhoda juventude.pt/index.php	Migrants
Casa do Brasil de Lisboa	NGO	Lisbon, Portugal	A Casa do Brasil de Lisboa (CBL) é uma associação civil sem fins lucrativos, fundada oficialmente em Janeiro de 1992 por brasileiros residentes em Portugal e portugueses amigos do Brasil, aberta a todas as nacionalidades. A CBL defende os interesses de todos os imigrantes em Portugal, em especial os brasileiros e os de origem lusófona, dentro de uma ótica de integração e de luta pela igualdade de direitos e responsabilidade cidadã.	secretaria@casado brasil delisboa.pt	http://www.casado brasil.info/index.php	Migrants
O Conselho Português para os Refugiados (CPR)	NGO	Lisbon, Portugal	O Conselho Português para os Refugiados (CPR) é uma Organização não Governamental para o Desenvolvimento (ONGD) sem fins lucrativos, independente e pluralista, inspirada numa cultura humanista de tolerância e respeito pela dignidade dos outros povos.	geral@cpr.pt, Responsible for the projects - Alexandra Carvalho: alexandra.carvalho@cpr.pt	http://www.cpr.pt/	Refugees
The Jesuit Refugee Service (JRS)	NGO (Catholic)	Lisbon, Portugal	In Portugal, JRS was established in 1992 and throughout the 90's its role was to provide a service of knowledge and information on immigration and asylum legislation.	comunicacao@jrsportugal.pt	http://jrsportugal.pt/	Refugees
Obra Católica Portuguesa de Migrações	NGO (Catholic)	MOSCAVIDE, Portugal	Objetivos Principais: procura garantir o envio de miss ionários, fornece material catequético, etc...	ocpm@ecclesia.pt	http://www.ecclesia.pt/ocpm/	Refugees
International Organization for Migration (IOM)	inter-governmental	International with one of the locations in Lisbon, Portugal	Established in 1951, IOM is the leading inter-governmental organization in the field of migration and works closely with governmental, intergovernmental and non-governmental partners. With 165 member states, a further 8 states holding observer status and offices in over 100 countries, IOM is dedicated to promoting humane and orderly migration for the benefit of all. It does so by providing services and advice to governments and migrants.	iomlisbon@iom.int	http://www.iom.int/	Migrants
Solidariedade Imigrante	NGO	Lisbon, Portugal	Solidariedade Imigrante é uma associação pela defesa dos direitos dos imigrantes em Portugal, de âmbito nacional e sem fins lucrativos, criada em 2001. Queremos dar a palavra aos imigrantes, uma palavra autónoma e independente, para que sejamos os verdadeiros protagonistas na defesa dos nossos interesses.	solidariedade_imigrante@hotmail.com	http://www.solidariedade.org/	Migrants
The International Centre for Migration Policy Development (ICMPD)	inter-governmental	International		Contact for Portugal is SEF	https://www.icmpd.org/	Migrants
SEF Serviço de Estrangeiros e Fronteiras	Governmental	Portugal	SEF is a security service under the Ministry of Home Affairs, with administrative autonomy and is part of the internal security policy of the country. The objectives of this service are to control the movement of persons at borders, permanence and the activities of foreigners in Portugal, as well as examining, promoting, co-ordinating and executing measures and actions related to these activities and to migratory movements.	dir.norte@sef.pt	http://www.sef.pt/	Migrants

Table 2 - The chart presenting chosen institutions which work with migrants and refugees on national and international levels, Source: self-reported data

Country Name	1960	1970	1980	1985	1990	1995	2000	2005	2010	2015
Aruba	7893	7466	7063	9860	14444	22274	30104	32540	34327	36114
Andorra	2497	13446	25792	32306	38904	40525	42146	50298	52053	42082
Afghanistan	46468	53051	59021	56118	57686	71522	75917	87300	102246	382365
Angola	122089	48657	89891	108854	33517	39813	46108	61329	76549	106845
Albania	48901	54045	59730	62793	66013	71354	76695	64739	52784	57616
Arab World	3324685	4012340	9834213	12733497	14168146	14871274	16216741	19323851	28555399	34764700
United Arab Emirates	2194	65827	718479	1007837	1306574	1824118	2446675	3281036	7316611	8095126
Argentina	2601188	2219411	1920798	1780443	1649919	1595069	1540219	1673088	1805957	2086302
Armenia					658789	693999	657900	469119	221560	191199
American Samoa	2384	7248	13594	17073	21283	23098	24912	24233	23555	23216
Antigua and Barbuda	4868	6914	9120	10474	12029	17550	23071	24741	26412	28083
Australia	1698085	2456522	2896444	3143480	3955213	4153330	4386250	4878030	5882980	6763663
Austria	806643	676679	719958	728326	793239	894893	996547	1136270	1275992	1492374
Azerbaijan					360600	344070	327540	302220	276901	264241
Burundi	126323	143820	223791	343406	333110	254853	125628	172874	235259	286810
Belgium	441555	695361	896823	871821	891537	885278	853369	870862	1052844	1387940
Benin	34019	44750	57430	67713	76212	104971	133730	171499	209267	245399
Burkina Faso	62943	89322	170487	273256	349657	434848	520039	596972	673904	704676
Bangladesh	661411	726989	804526	842155	881617	934735	987853	1166700	1345546	1422805
Bulgaria	20295	21189	21709	21846	21510	32435	43360	61074	76287	102113
Bahrain	26733	37946	103466	137052	173212	205979	239361	404018	657856	704137
Bahamas, The	11331	30916	24078	25429	26855	31654	36454	45595	54736	59306
Bosnia and Herzegovina					56000	69476	82952	47272	38792	34803
Belarus					1248977	1186282	1123586	1106982	1090378	1082905
Belize	7621	10197	13859	25673	30404	33446	36488	41424	46360	53860
Bermuda	8749	14258	14189	14917	15683	16676	17668	18276	18884	19126
Bolivia	42709	51599	58481	59033	73758	83598	92658	107745	122846	142989
Brazil	1397119	1231834	1112834	944562	798517	741557	684596	638582	592568	713568
Barbados	9760	13420	18671	19985	24024	26224	28424	30624	32825	34475
Brunei Darussalam	20562	32903	50977	61374	73200	84748	96296	98441	100587	102733
Bhutan	9676	13063	17635	20490	23807	27972	32137	40279	48420	51106
Botswana	7199	10404	15036	20034	27510	40168	57064	88829	120912	160644
Central African Republic	43128	48861	55355	58919	67234	99712	123529	94449	93466	81598
Canada	2766304	3251353	3810578	3900558	4333318	4864778	5511914	6078985	7011226	7835502
Central Europe and	3294191	2830332	2136842	1850311	3815082	3665285	3279999	3336747	3374888	3394733

the Baltics										
Switzerland	714235	1091990	1065788	1203202	1392282	1478829	1570756	1805437	2075182	2438702
Channel Islands	33482	47165	52493	38770	61660	60519	64301	70941	77581	82307
Chile	104805	90271	81903	90096	107501	142417	177332	273384	369436	469436
China	245684	280404	311194	323937	376361	442198	508034	678947	849861	978046
Cote d'Ivoire	767019	1191820	1520693	1661995	1816426	2076394	1994135	2010824	2095185	2175399
Cameroon	175430	201375	231157	247661	265344	246864	228383	258737	289091	381984
Congo, Rep.	26315	44771	76172	99356	129597	191635	305002	315238	419649	392996
Colombia	58675	79591	90848	97331	104277	106943	109609	107612	124271	133134
Comoros	1507	3614	14655	14364	14079	13939	13799	13209	12618	12555
Cabo Verde	6613	7310	8080	8495	8931	9979	11027	12700	14373	14924
Costa Rica	32693	25432	68657	116745	417628	364287	310946	358175	405404	421697
Caribbean small states	187880	190217	181109	194282	205846	230403	257852	290233	321650	349562
Cuba	143616	129950	67010	48120	34555	26187	17818	17023	14818	13336
Curacao									34627	37611
Cayman Islands	957	1586	5722	8583	9387	14320	19253	21655	24057	23726
Cyprus	29589	34485	38866	41262	43805	61941	80076	117165	187923	196167
Czech Republic					110394	165592	220789	322540	397785	405093
Germany					5936181	7464406	8992631	10299160	11605690	12005690
Djibouti	11766	21440	80230	67188	122221	99774	100507	92091	101575	112351
Dominica	2390	2061	1777	2072	2519	3121	3723	4744	5765	6720
Denmark	93989	117442	163769	195793	235189	303108	371026	440383	509740	572520
Dominican Republic	144583	195166	238375	263445	291151	323381	355611	376001	393720	415564
Algeria	430447	168949	184995	288665	273954	262032	250110	247537	244964	242391
East Asia & Pacific (excluding high income)	3654693	3525495	2857865	2714166	2583548	3204871	4124107	5540615	7399332	8359654
Early-demographic dividend	3013763 7	2796037 2	3046268 8	37042383	42323294	37838479	38155943	39296469	45133896	50581758
East Asia & Pacific	8810669	9747795	1046487 7	10905673	11562099	13375683	15674381	18768866	22841512	25557256
Europe & Central Asia (excluding high income)	1347709	735465	1066937	1187183	29836824	29125371	27780057	26818942	25929753	28128832
Europe & Central Asia	1336229 7	1667109 0	1902460 5	20105272	58408632	61316132	64005283	71714401	79845132	85288550
Ecuador	24061	44787	70354	77169	78663	115093	151523	187404	325366	387513
Egypt, Arab Rep.	212376	203514	188889	182920	173708	166955	173452	274001	295714	491643
Euro area	6146651	8519702	1054535 1	11358050	20064759	22768012	26129209	33016886	39519428	40935248

Eritrea	7703	8896	10323	11040	11848	12400	12952	14314	15676	15941
Spain	210897	355727	609354	716881	821605	1020067	1657285	4107226	6280065	5852953
Estonia					381997	315755	249512	233701	217890	202348
Ethiopia	393260	394582	404192	583658	1155390	806904	611384	514242	567720	1072949
European Union	11492337	14940525	16827690	17594239	26957449	30456543	34332802	42706560	51301015	54070726
Fragile and conflict affected situations	4765066	6198873	8975604	9116993	8861984	9576854	8213946	8324761	9920683	11721534
Finland	32084	32491	38789	48822	63255	99729	136203	192169	248135	315881
Fiji	20078	16394	14025	13103	13283	13001	12719	12435	13351	13751
France	3507213	5210336	5890633	5952820	5897267	6087993	6278718	6737600	7196481	7784418
Faroe Islands	1489	1978	2628	3029	4285	2900	3593	4583	5096	5517
Micronesia, Fed. Sts.	5848	5292	4542	4098	3685	3342	3116	2905	2805	2756
Gabon	20865	40391	94824	110027	127980	152972	195571	214123	243992	268384
United Kingdom	1661888	2945896	3356904	3535927	3650286	4155293	4730165	5926156	7604583	8543120
Georgia					338300	278450	218600	199805	182202	168802
Ghana	529720	351973	420653	494449	164851	252879	191601	304436	337017	399471
Gibraltar	6765	9071	9747	9404	8709	8381	8054	9211	10369	11065
Guinea	11313	16878	25180	30755	403621	774505	560075	229611	205111	228413
Gambia, The	31551	48389	75374	94358	118123	150890	182514	181905	185763	192540
Guinea-Bissau	11643	12241	12869	12614	15368	27961	20450	20736	21061	22333
Equatorial Guinea	19351	10086	5257	3795	2740	3629	4517	6588	8658	10825
Greece	52495	89572	171755	309261	618139	857850	1111665	1190707	1269749	1242514
Grenada	4011	3140	2458	3123	4263	5544	6825	6902	6980	7057
Greenland	2591	7225	8820	9277	9416	7320	6755	6686	6226	6009
Guatemala	43309	40772	42021	81584	264257	156188	48119	57252	66384	76352
Guam	31001	37806	50997	59836	69755	71912	74070	74743	75416	76089
Guyana	14035	12715	6363	5105	4095	6352	8610	10868	13126	15384
High income	32693634	40474329	51866670	59079404	75701471	87292724	100942762	119242705	144237465	157494832
Hong Kong SAR, China	1627488	1715474	2100549	2184333	2218473	2443798	2669122	2721235	2779950	2838665
Honduras	60024	20625	32767	82874	270423	149442	28461	27875	27288	28070
Heavily indebted poor countries (HIPC)	6384593	7427899	9846539	9999691	12008148	12557332	10632626	10419014	10450770	11941421
Croatia					475438	674085	585298	579273	573248	576883
Haiti	14533	11130	14098	16403	19084	22458	25832	30468	35104	39529
Hungary	518137	437279	369039	339023	347510	322234	296957	366787	436616	449632

Indonesia	1859466	1170220	756851	593098	465612	378960	292307	289568	305416	328846
Isle of Man	22192	25775	29936	32262	34769	36886	39002	41475	43447	45221
India	9410535	9181520	8845466	8131017	7493204	6952238	6411272	5923642	5436012	5240960
Ireland	73019	130411	223238	225285	227961	226892	350552	589046	730542	746260
Iran, Islamic Rep.	48374	86165	555455	2855231	4291601	2937668	2803805	2568930	2761561	2726420
Iraq	87752	74870	68826	111660	83638	199460	210525	132915	117389	353881
Iceland	3317	4914	5765	7098	9584	12738	15892	25492	35091	37522
Israel	1185573	1408744	1430985	1522681	1632704	1792185	1851309	1889503	1950615	2011727
Italy	459553	862556	1108852	1252814	1428219	1774954	2121688	3954790	5787893	5788875
Jamaica	21904	26100	23182	21916	20475	22713	24952	24314	23677	23167
Jordan	385789	531617	810326	942798	1146349	1537097	1927845	2325414	2722983	3112026
Japan	692651	725139	802422	850775	1075626	1381097	1686567	2012916	2134151	2043877
Kazakhstan					3619200	3245250	2871300	3102962	3334623	3546778
Kenya	59330	159044	159892	151664	297292	618745	699139	756894	926959	1084357
Kyrgyz Republic					623083	510296	389558	312897	231511	204382
Cambodia	381271	342322	4168	12647	38375	92230	146085	114031	81977	73963
Kiribati	610	587	1639	2055	2162	2223	2283	2487	2868	3153
St. Kitts and Nevis	3537	2735	2604	2908	3210	4248	5871	6682	7245	7443
Korea, Rep.	135551	179873	528810	559921	43017	123886	244178	485546	919275	1327324
Kosovo										
Kuwait	90629	463366	966341	1240806	1074391	921954	1127640	1333327	1871537	2866136
Latin America & Caribbean (excluding high income)	5604309	5162842	5357830	5520059	6224411	5647787	5427798	5936337	6846289	7740389
Lao PDR	19646	20688	26990	22901	22866	23526	21948	20371	21185	22244
Lebanon	151443	190842	241367	347773	523693	608303	692913	756784	820655	1997776
Liberia	28811	49605	80706	82969	94964	208563	151868	87188	99129	113779
Libya	48210	122167	310558	413947	457075	508041	567436	625212	683998	771146
St. Lucia	2448	2937	3534	4343	5305	7152	9868	11468	12100	12771
Latin America & Caribbean	6097596	5762919	6009936	6200740	6957619	6455289	6311653	6944332	7968729	8946249
Least developed countries: UN classification	6783350	7551309	9230161	9143300	11075966	11711703	10077824	9809634	10018128	11951316
Low income	4884517	5794577	7190457	6428041	8533974	9287911	7732730	7604325	7572319	9382642
Liechtenstein	4070	7012	9302	9888	10906	13311	15483	18898	22342	23493
Sri Lanka	1005317	1085423	661917	494578	41561	40841	40132	39526	38959	38706
Lower middle income	2446243 2	2270092 1	2338639 9	23926528	33584781	29510927	28155713	26077762	27433710	27073563

Low & middle income	39191312	37907537	41850200	45534801	76567533	73155608	71336121	71546637	76996529	85697849
Lesotho	3165	4205	10655	17528	8240	7204	6167	6290	6414	6572
Late-demographic dividend	7702020	8195912	8835172	9314147	28119318	29407057	30615531	33431529	40591170	46599687
Lithuania					349258	273587	214311	201209	160772	136036
Luxembourg	46372	58648	84251	98186	113795	126106	139750	150618	163142	249325
Latvia					646007	538093	430178	376725	313786	263126
Macao SAR, China	79831	97506	119095	154518	205047	224929	240791	279308	318506	342703
St. Martin (French part)										
Morocco	394340	126146	69130	59972	54895	50360	53034	54379	70909	88511
Monaco	15380	15530	17466	18719	20359	21060	21787	21312	21132	21042
Moldova					544162	367231	247828	173957	157668	142904
Madagascar	126298	72604	50977	48490	23917	21177	23541	26058	28905	32075
Maldives	1703	1916	2225	2422	8689	18510	27092	45045	73604	94086
Middle East & North Africa	4293431	5200860	9454460	14876020	18100609	18442443	20000241	23172852	32601004	38864804
Mexico	223245	195369	294258	479104	695674	458549	538051	712487	969538	1193155
Marshall Islands	846	1035	1265	1399	1158	1480	1891	2417	3089	3284
Middle income	34306795	32112960	34659743	39106760	68033559	63867697	63603391	63942312	69424210	76315207
Macedonia, FYR					95142	109343	125665	127667	129701	130730
Mali	167597	164523	161506	160019	160736	176187	189475	256797	336607	363145
Malta	1712	10401	6313	4919	15077	17740	21521	24560	33084	41442
Myanmar	286559	272584	188051	133053	133545	113663	98011	83025	76414	73308
Middle East & North Africa (excluding high income)	2865145	2726437	3996929	6997547	8286453	7656449	8067043	8426403	10068711	11427673
Montenegro									78507	82541
Mongolia	3684	4501	5499	6078	6718	7424	8206	11475	16061	17620
Northern Mariana Islands	2648	3576	4828	15870	26593	32376	40122	37542	24168	21648
Mozambique	8949	7791	104807	60894	122332	168256	195702	204830	214612	222928
Mauritania	12058	20163	33716	43599	111650	89562	57366	58119	84679	138162
Mauritius	10238	10517	9686	9198	3613	7493	15543	19647	24836	28585
Malawi	297710	292470	287322	284782	1127724	241624	232620	221661	217722	215158
Malaysia	56895	736323	789130	908395	695920	937368	1277223	1722344	2406011	2514243
North America	13600652	15239398	20189177	23407216	27600027	33332507	40343635	45355554	51213753	54481730

Namibia	27218	43628	69932	88539	120641	115372	134403	106274	102405	93888
New Caledonia	10979	23392	33811	34648	37673	43662	49651	55405	61158	64290
Niger	55008	74254	100233	116455	115464	145999	122260	124461	126464	189255
Nigeria	94133	157835	1314845	347909	456621	462999	487882	648019	920118	1199115
Nicaragua	12384	20896	25533	42205	41421	26619	30389	34918	37333	40262
Netherlands	446620	261402	490976	761421	1182263	1346164	1556337	1736127	1832510	1979486
Norway	61591	78507	123248	147660	192587	233302	292440	361144	526799	741813
Nepal	337636	345489	251180	313922	429974	690225	717900	679457	578657	518278
Nauru	410	1596	3217	3645	2815	2605	2394	2253	2112	3178
New Zealand	333859	409446	470394	480043	518047	588617	678813	839952	947443	1039736
Oman	43656	62804	146043	282251	304000	539643	623608	666160	816221	1844978
Other small states	298708	475758	846943	1070151	1702222	1784954	1911587	2452150	3791960	4185638
Pakistan	6350296	5105556	5012524	6288210	6208204	3669308	4181912	3171132	3941586	3628956
Panama	68320	58561	47894	54321	62744	70848	83410	117563	157309	184710
Peru	66524	67104	66954	61845	65025	56732	66293	77541	84066	90881
Philippines	219676	217435	134439	145508	154071	207345	318095	257468	208599	211862
Palau	318	430	581	1310	2801	4749	6310	6043	5787	5664
Papua New Guinea	20189	49755	34088	40373	32720	33526	25101	29967	25424	25782
Poland	2424881	2088027	1544789	1319912	1127771	964725	825251	722509	642417	619403
Pre-demographic dividend	5671764	6980344	10471045	9360790	10996437	12305333	10751023	10569263	11189410	13348827
Puerto Rico	64063	188959	271449	295869	321909	338067	355038	352144	304969	274972
Korea, Dem. People's Rep.	25072	28568	31588	32859	34103	35143	36183	40097	44010	48458
Portugal	38899	101633	265543	346232	435782	532822	651472	771184	762825	837257
Paraguay	50010	73061	145743	174301	195884	186570	176608	168243	160299	156462
Pacific island small states	38580	36910	39496	38771	39024	42270	45219	44841	46061	48359
Post-demographic dividend	28246654	35064519	43723484	48652390	70533191	80577945	92403421	107100145	123872097	132210514
French Polynesia	3665	8194	18015	23734	25830	28360	30329	32286	31640	30058
Qatar	14400	68339	165426	281907	309753	361673	359697	646026	1456413	1687640
Romania	330878	283837	201305	169530	135825	135037	126949	145162	155982	226943
Russian Federation					11524948	11928927	11900297	11667588	11194710	11643276
Rwanda	28531	35759	53094	81111	159869	233200	347076	432797	436787	441525
South Asia	17823042	16513007	15654494	16148912	15144742	12405351	12474215	11153081	11565030	11377262
Saudi Arabia	63389	356996	1920478	3401020	4998445	5122702	5263387	6501819	8429956	10185945
Sudan	241992	279972	718515	1407776	1402896	1053396	801883	541994	578363	503477

Senegal	168020	175917	119128	170026	270410	287654	231901	238298	256092	263242
Singapore	519246	530873	527453	619330	727262	991492	1351691	1710594	2164794	2543638
Solomon Islands	3715	4084	4289	4270	4226	4178	3981	3271	2760	2585
Sierra Leone	45915	75574	93033	92441	222242	105374	98241	149615	97452	91213
El Salvador	34446	32534	29719	28258	47360	39537	31713	36019	40324	42045
San Marino	7527	7914	8320	8530	3310	3659	4045	4218	4399	4717
Somalia	11356	13041	1605620	774569	478294	19527	20087	20670	23995	25291
Serbia					99269	630221	856763	845120	826066	807441
Sub-Saharan Africa (excluding high income)	7896414	9244291	12916145	12966934	14491555	15115779	13462901	13671259	15187414	18664039
South Sudan									257905	824122
Sub-Saharan Africa	7897259	9246797	12919321	12970372	14495276	15120927	13469475	13680256	15198834	18676830
Small states	525168	702885	1067548	1303204	1947092	2057627	2214658	2787224	4159671	4583559
Sao Tome and Principe	7436	7074	6730	6252	5582	4936	4365	3433	2700	2394
Suriname	22463	16294	11820	14598	18031	22270	27506	33664	39713	46836
Slovak Republic					41295	69323	116376	130491	146319	177190
Slovenia					178077	174419	171018	197276	253786	235966
Sweden	295618	527153	624824	654158	788767	936022	1003798	1125790	1384929	1639771
Swaziland	16944	33766	33740	40960	72085	25031	22855	27097	30476	31579
Sint Maarten (Dutch part)								13100	26200	27295
Seychelles	845	2506	3176	3438	3721	5148	6574	8997	11420	12791
Syrian Arab Republic	276050	367760	497764	627729	714140	830610	832273	876410	1661922	875189
Turks and Caicos Islands	180	469	1225	2506	5062	7039	9015	9945	10875	11688
Chad	55072	60865	67267	70716	74342	89584	104825	352062	416924	516968
Togo	101291	144915	152345	156202	84844	101583	137891	203379	255262	276844
Thailand	484839	347394	479387	406658	528693	809720	1257821	2163447	3224131	3913258
Tajikistan					428900	348347	299266	280444	278152	275059
Turkmenistan					306500	273565	218498	213051	197979	196386
Timor-Leste	7148	8306	7706	8307	8954	9743	10602	11286	10983	10834
Tonga	121	460	1741	3386	2911	3274	3684	4301	5022	5731
Trinidad and Tobago	81018	60495	61514	55736	50666	45994	41753	44812	48226	49883
Tunisia	169202	51436	37985	38029	37984	37867	36446	35040	43172	56701
Turkey	947635	376394	784193	933014	1163686	1216173	1280963	1319236	1367034	2964916
Tuvalu	372	355	339	331	318	263	217	183	154	141
Tanzania	477027	505143	557173	547608	574025	1106043	928180	770846	308600	261222

Uganda	771730	948875	676609	633291	558307	634620	634703	652968	529160	749471
Ukraine					6892920	6172338	5527087	5050302	4818767	4834898
Upper middle income	9844363	9412039	11273344	15180232	34448778	34356770	35447678	37864550	41990500	49241644
Uruguay	192155	159962	116786	103762	98116	93428	88871	82318	76263	71799
United States	10825599	11973787	16364410	19491741	23251026	28451053	34814053	39258293	44183643	46627102
Uzbekistan					1653000	1512577	1405250	1329345	1220149	1170899
St. Vincent and the Grenadines	2494	2293	2129	2920	3970	4135	4307	4395	4485	4577
Venezuela, RB	509504	589283	966364	1032566	1025009	1019996	1013663	1070562	1331488	1404448
British Virgin Islands	651	3180	3906	5444	8035	10046	12058	13808	15558	17308
Virgin Islands (U.S.)	12069	33704	48065	50029	51970	54241	56611	56647	56684	56721
Vietnam	4010	4433	38901	28153	28118	51262	56754	51768	61756	72793
Vanuatu	2832	3304	3511	2752	2308	2461	2626	2800	2991	3187
West Bank and Gaza					288332	281767	275202	266617	258032	255507
World	71884946	78381866	93716870	104614205	152269004	160448332	172278883	190789342	221233994	243192681
Samoa	3430	3373	4347	2422	3357	4694	5998	5746	5122	4929
Yemen, Rep.	159146	197025	259374	276039	118863	136515	143495	171073	285837	344131
South Africa	927656	961496	983303	1808198	1163883	1003807	1001825	1210936	1943099	3142511
Congo, Dem. Rep.	1006930	1424581	1204366	725303	754194	1816963	744387	622869	588950	545694
Zambia	360835	303465	278798	281906	279029	244338	321167	252749	149637	127915
Zimbabwe	387173	499069	470728	513780	626821	431226	410041	392693	397891	398866

Table 3 - *International migrant stock, number of people born in a country other than that in which they live*,
Source: own elaboration based on United Nations Population Division, Trends in Total Migrant Stock: 2012
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“It also includes refugees. The data used to estimate the international migrant stock at a particular time are obtained mainly from population censuses. The estimates are derived from the data on foreign-born population--people who have residence in one country but were born in another country. When data on the foreign-born population are not available, data on foreign population--that is, people who are citizens of a country other than the country in which they reside--are used as estimates. After the breakup of the Soviet Union in 1991 people living in one of the newly independent countries who were born in another were classified as international migrants. Estimates of migrant stock in the newly independent states from 1990 on are based on the 1989 census of the Soviet Union. For countries with information on the international migrant stock for at least two points in time, interpolation or extrapolation was used to estimate the international migrant stock on July 1 of the reference years. For countries with only one observation, estimates for the reference years were derived using rates of change in the migrant stock in the years preceding or following the single observation available. A model was used to estimate migrants for countries that had no data.”